# BACONIANA

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## IN MEMORIAM

PERCY WALTERS, Hon. Librarian, The Bacon Society

It is with regret that we have to announce the death, on the 17th March, 1946, of Mr. Percy Walters, a member of the Council and for many years the Hon. Librarian to the Bacon Society.

Percy Walters was born in 1858. He was educated at home, by tutors, as an accident in his youth enforced his lying down for four or five years, thus depriving him of normal outdoor sports and exercises. He was thus led to live in the mind and spirit and to employ his time in wide and varied reading. His great thirst for knowledge and catholic taste was evinced in his studies ranging from ancient religions to the atomic theory. For the past twenty years his interest was almost entirely absorbed in the Bacon-Shakespeare problem, no longer a *problem* to such a student.

For his work for the library of The Society many hours were spent in a careful and methodical cataloguing and arrangement of the books, both at Canonbury and during the temporary occupation of rooms in Gordon Square.

The exigencies of the war made it necessary for him to leave his home, and he was, for the past six years, without the use of his well-loved books and papers, yet, without a complaint, he pursued his study and thought for our great subject, contributing articles and correspondence to Baconiana, and attending the meetings of the Council. His last Service to the Baconian cause was to write a review of Mr. Edward D. Johnson's book "The Fictitious Shakespeare Exposed," which appears elsewhere in this issue under his initials.

His friendly presence will be greatly missed by all who knew him. To his widow and son we offer our sincere sympathy. R.I.P.

# NOTES OF THE MONTH.

"SIGNIFYING NOTHING!" *The Sunday Express* of January 13th reported that what was believed to be a copy of the first quarto of *Hamlet* (1603) had been presented to the Ripley (Surrey) Social Service Club by an anonymous donor:

> "It has a brown paper cover, apparently added much later (the date 1745 is marked on it)."

The vicar had formed a trust to take care of the book, which it was intended to get valued, and there was some idea of presenting it to a museum.

*The Evening News* of January 18th continued the story and innocently ended it! It reproduced the title page of the Ripley *Hamlet* revealing an early 19th century attempt to copy the title-page of the genuine 1603 quarto. One had only to compare it with the true copy to see the inevitable differences in type, for the Ripley copy was printed before the days of photographic facsimiles. Letters were sent both to *The Sunday Express* and *The Evening News* pointing out that the Ripley *Hamlet* was printed at the Shakespeare Press by William Nicol for Payne and Foss, Pall Mall, 1825. Neither paper published the correction. The "discovery" was what they call "news" in Fleet Street, and a "climb-down" is not only an anti-climax, but is liable to make readers distrustful of future "stunts," so as a whole our now-a-days irresponsible press prefers to mislead the public rather than preserve a reputation for integrity. As the book is not worth more than a few shillings, we presume the trust has been dissolved! It appears that the preliminary pages of the Ripley *Hamlet* had been removed, otherwise it would have been clear when and where the book was printed and published. It was Payne and Foss who sold the genuine 1603 copy, from which they had just made a reprint, to the Duke of Devonshire for £250 in 1825. There are only two copies known. One is in the British Museum and has the title-page missing. The other is that formerly belonging to the Duke of Devonshire. This has the last page missing. It is now in the Huntington library in California. Historical records like this should be prevented from exportation by law.

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"SHAKSPERE AND SHAKESPEARE." Under this heading Mr. James Agate devoted the whole of his usual space in *The Sunday Times* (January 13th) to a review of Mr. Edward D. Johnson's booklet, *The Fictitious Shakespeare Exposed*. Mr. Agate quoted several of the points made by Mr. Johnson, and called upon "some dyed-in-the-wool Shakespearean to give explanations." Needless to say, we are still waiting for them. Mr. Agate is not a confessed Baconian but he goes so far as to say "the Stratford tide appears to be receding." We congratulate Mr. Johnson, not only upon the powerful and unanswerable case he has presented for the prosecution but on the im-

pression he has undoubtedly made on Mr. Agate's mind. On another page we print an account of a recent meeting of these two gentlemen. Mr. Johnson bore the whole expense of printing his booklet, and has presented 200 copies to The Bacon Society. Every member should have a copy, and can obtain one on application to The Hon. Secretary, price 3*s*. 9*d*. post free.

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IS MR. JAMES AGATE CROSSING THE RUBICON? As we have mentioned above, Mr. James Agate, in the *Sunday Times* of 13th January last, devoted the whole of his space to a review of Mr. Johnson's booklet, "The Fictitious Shakespeare Exposed." In consequence of this, he had some correspondence with Mr. Agate, which resulted in the latter inviting him to lunch and to bring the First Folio, which he promised to look at in a "trifling, ladylike, amateur manner" that was not going to compromise him. Accordingly he called upon Mr. Agate recently as arranged.

Agate had invited his friend, the Hon. George W. Lyttelton, to join the party. Mr. Lyttelton, who has recently retired from his housemastership at Eton, is a brother of Lord Cobham, of Hagley Hall, near Birmingham, who possesses in his library a copy of the First Folio of the "Shakespeare" Plays. After a very excellent lunch at The Ambassadors, which lasted for an hour and a half—Mr. Agate having a great fund of humorous stories—the trio returned to Mr. Agate's flat, when Mr. Johnson produced the First Folio and showed Francis Bacon's various signatures in the same and explained the meaning of the mis-paginations. Mr. Agate and Mr. Lyttelton both agreed that Francis Bacon must have been responsible for the production of this book, which was certainly an admission. Mr. Agate said that he could not believe that all the cryptograms and ciphers are flukes. He also said that in his theory Francis Bacon, frequenter of playhouses, fell in with young Shaksper from Stratford and that the two put their heads together in a trifling and gentleman-like manner that did not compromise either of them. He refused to believe that Shaksper had enough knowledge of the polite world to produce the whole of the plays himself, or that the author of the Essays, which in Mr. Agate's opinion read like the prospectus of an insurance company dealing in endowment policies, had an ounce of poetry in his composition. Mr. Agate, as all are aware, has a tremendous personality and a mind as keen as a razor. Mr. Johnson was quite satisfied, for the time being, to get him to agree as to Bacon's part in the publishing of the First Folio, and there, it may be said, the matter rests for the moment.

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CIPHER CORRESPONDENCE. Among the published letters of James Howell is one from Madrid dated 15th March 1623, addressed to Simon Digby. It proves the wide use made of ciphers in correspondence at that period:

"I thank you for the several sorts of cyphers you sent me

to write by, which were very choice ones and curious. Cryptology or epistolising in a clandestine way, is very ancient."

After mentioning how Julius Caesar wrote his private dispatches "in cyphers by a various transportation of the alphabet," Howell suggests cyphers comprised of "the celestial signs, the seven planets and other constellations," and promises to submit his scheme.

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MORE ABOUT CRANFIELD. Supplementing the article in January, we find there is another interesting piece of news about the villanous Cranfield, in a letter from Howell to his father on March 22nd 1622:

> "There is now a notable stirring man in the place, my Lord Cranfield, who, from walking about the Exchange, is come to sit Chief Judge in the Exchequer Chamber, and to have one of the highest places at the council table. He is married to one of the tribe of Fortune—a kinswoman of the Marquis of Buckingham. There is rising and falling at court, and as in our natural pace one foot cannot be up till the other be down, so it is in the affairs of the world commonly—one man riseth at the fall of another."

Reading beneath the surface, it is easy to perceive that Howell is suppressing his indignation at the corruption and place-hunting on the part of Buckingham's satellites. It is surprising to find Howell daring to say as much as he did. Had this letter been intercepted he would have suffered for expressing such views even in this mild form.

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SHAKESPEARE AS POLITICIAN. Although we believe the late author of *The Political Characters of Shakespeare* was an orthodox Shakespearean, the book provides ample confirmation that the plays were written by Francis Bacon. It deserves a detailed review but, owing to limitations of space, we must confine ourselves to this extract as an example of the sound common-sense of its author:

> "A politician can find no better handbook to success than the political plays of Shakespeare. Here he can study the flaws of character and errors in policy or practice which may ruin his career. Here, too, he can examine and assess the qualities and habits of mind to be emulated. He will find no better instruction anywhere upon his personal deportment and manner of speech, upon the gentle art of making friends and removing enemies; upon the adjustment of means to ends, and of private conscience to public necessity."

It is a never-ending subject for wonder how a critic can write sense like the above, and yet, apparently, see no inconsistency in simultaneously holding the opinion that "the Stratford rustic" wrote the plays. The author of the book is John Palmer. It is published by Macmillan—price 18*s*.

"MANES VERULAMIANI." We are pleased to announce that The Bacon Society is to publish in facsimile the little book of Latin elegies printed by John Haviland in 1626. The British Museum copy has been photographed from cover to cover. Translations of the verses will also appear, and the introductory matter has been prepared by Mr. Wilfred G. C. Gundry, and Mr. Roderick Eagle. These poems provide contemporary proof that Bacon was the greatest poet and dramatist of all time. The appearance of the book, if any commonsense or logic exists, should complete the discomfiture of Stratford, for the evidence leaves "no hinge nor loop to hang a doubt on."

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ÆSCHYLUS AND SHAKESPEARE. In *The Times Literary Supplement* of 2nd February, Professor Louis Roussel (Professor of Greek, Université de Montpelier) mentions that in preparing an edition of the *Persians* of Æschylus, he has noted a striking parallelism between λόγχης ἄκρονες in the prologue, and "Here I clip the *anvil of my sword*" in *Coriolanus* (iv, v, 110).

There was no English translation of Aeschylus before 1777, but a Latin version was printed in 1518.

Four translations of the *Persians*, have been consulted. The Rev. E. H. Plumptre (1891) gives "spear anvils," Lewis Campbell (1890) merely has "anvils;" T. A. Buckley "anvils of the spear." Herbert Weir Smith's edition (*Heinemann*, 1927) ha "anvils of the lance." This edition gives the Greek text with translations page by page. The Greeks fought with swords as well as spears, and "sword" would apply here. Aufidius is embracing his former enemy, Coriolanus, who had, in past wars, been the "anvil" to his sword. The "anvils" referred to by Æschylus were the Persian general, Mardon, and the Persian admiral, Tharybis. Both had been defeated by the Greeks in the lifetime of Æschylus. They took what might be called "a hammering," and both were killed. That Shakespeare borrowed extensively from Æschylus is a well-established fact. The annotations to Buckley's translation explain many Greek passages by quotations from Shakespeare. Both Edwin Reed, in *Francis Bacon our Shakespeare*, and William Theobald, in *The Classical Element in the Shakespeare Plays*, give many other examples of Shakespeare indebtedness to Æschylus.

Has it ever occurred to Professor Roussel that it simply will not do to credit the Stratford player with familiarity with Greek literature? He cannot know the truth about the state of education in Shakespeare's time. Let him read, for instance, *The England of Shakespeare* by Edwin Goadby, published by Cassell forty years ago (p. 116):

> "The common people were densely ignorant. They had to pick up their mother tongue as best they could. The first English Grammar was not published until 1586. It is evident that much schooling was impossible, for the necessary books did not exist. The horn-book for teaching the alphabet would almost

exhaust the resources of any common day schools that might exist in the towns and villages. Little, if any, English was taught even in the lower classes of the grammar-schools, and this fact accounts for the wonderful varieties in spelling proper names common to the period. When there is a scarcity of writing and printing, language is unsettled and variable. The art of writing was a great accomplishment. In many of the presentments made by the juries of the time, the tell-tale cross preserves its record of their deficiencies. Upon such a people the influence of the drama was sure to be irresistible, and to lift them into a new world of enchanted life."

We seldom find such truth in the writings of orthodox Shakespeareans. The only point on which we are disposed to disagree is that there *were* "lower classes" in such a grammar-school as that at Stratford. With only one master, there could be no division into classes. The "education" was rudimentary, and there were no books for the pupils.

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Mrs. Vernon Bayley desires to correct an oversight on her part in our January issue in relation to the Royal Coat of Arms in the First Shakespeare Folio of 1623. Mrs. Bayley, in a letter to the Editor, in our issue, after stating that she had pointed out many times that Francis Bacon used the Tudor Arms as headpieces, went on to say that he also employed Anne Boleyn's, his grandmother's arms, "a crowned Falcon with sceptre, rather like the Shaksper arms only that the falcon has lightning in its claw." That description, Mrs. Bayley now writes, is inaccurate. In Camden's *Remains* (1674, p. 458) Anne Boleyn's Arms are described as a "white crowned Falcon, holding a scepter in his right talon, standing upon a golden trunk, out of which sprouted both white and red roses," This coat of Arms is used "as headpieces in the 1611 Folio of Spenser, also the Tudor Royal Arms and the arms of a Tudor King with two Cupids, one at each side with Roses. It is curious," adds Mrs. Bayley, "that these Royal Arms should be used after his death in a work bearing his name!" It is certainly curious! Spenser was of lowly birth and at Cambridge University was a sizar, while his career in Ireland suggested nothing of the poet. In fact everything concerning Spenser's life is a mystery.

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A SHAKESPEARE BRAINS TRUST. The meeting of *John O'London's* Literary Circle on 20th February, at Kingsway Hall, took the form of a Shakespeare Brains Trust consisting of the leading lights of the Oxfordians, who style themselves "The Shakespeare Fellowship." Ten intelligent questions were asked, and replies were unhesitatingly given, though not always accurately. These Oxfordians, as their syllabus of meetings shows, are very much alive. One of the questions was whether we should not look to Bacon as the master-mind and hand. Here the Brains Trust failed, for it was

apparent that not one had any familiarity with Bacon's works. Hoary and discredited misconceptions were uttered about the plays being "full of love" (which they are not), and that Bacon was without "passion." No mention was made of the fact that love seldom takes an important part, and, even when it does, it is ridiculed as a form of "madness." It does not seem to have occurred to the Oxfordians that philosophical writings, and political and legal speeches, do not lead to "lover's meetings." There is a time and place for all things. Another point made against Bacon was an allegation that the plays lack scholarship! If familiarity with over 100 Latin and Greek authors (mostly untranslated) and the display of a disconcerting amount of mythology, requiring a classical dictionary or elucidation, does not denote scholarship, what does? But perhaps the worst "howler" was a reply that "there is no contemporary evidence that Bacon was a poet." There are, however, six times as many allusions to Bacon as a poet (without taking into account the thirty-two elegies printed soon after his death in 1626) as there are to Oxford. No such tributes appeared on Oxford's death in 1604, as they surely would have done had he been "Shakespeare" up to that date.

After an interval, members of the large audience were invited to ask questions verbally. We regret we have not space to report this very interesting discussion. One gentleman pointed out that Dr. Melsome's book proved that the Bacon-Shakespeare mind was identical, and appeared to disprove Oxford. The Brains Trust failed to answer this, and could only admit that it was "a very able exposition." We came away feeling that the Baconians would have given convincing answers where the Oxfordians found difficulties. They were at their best in dealing with the arguments against Stratford. Here, at least, we stand on common ground.

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"BACONIANA" AND THE LIBRARIES. The North Devon Athenaeum, Barnstaple, has been added to the list of libraries where our journal is available for the use of readers.

THE EDITOR.

# MANES VERULAMIANI.

By W. G. C. Gundry

SOME months ago a member of the Bacon Society suggested that the *Manes Verulamiani* should be re-printed; this was followed by similar suggestions by two other members of the Society, all within a few weeks of one another.

One of these members had the happy inspiration of having these tributes to Bacon's memory reproduced in fascimile.

When the matter was brought before the Council the idea was approved and arrangements were made to have the copy of the Elegies in the British Museum photographed. It is as well to note that this collection of obituary poems is indexed *not* under the title *Manes Verulamiani* but as—

> *Memoriae Honoratissimi Domini Francisci, Baronis de Verulamio, Vice-comitis Sancti Albani Sacrum, Londini in Officina Joh. Haviland* 1626. *Quarto.*

The book is very small and comprises only seventeen leaves and the edition must have been extremely limited. The only copies known to exist by the present writer, who is editing this publication, are as follows:—

One copy in each of the following Libraries.

The British Museum; Trinity College Cambridge; Jesus College and All Souls, Oxford, and lastly, one in a private library. It may well be that copies were limited to the contributors. Curiously enough, there is no copy in the Bodleian Library at Oxford, where one would have expected to find one, in view of the fact that Sir Thomas Bodley was a friend of Bacon.

The copy in the British Museum is the only one to be recorded in the Bibliographical Society's *Short Title Catalogue*. It seems therefore probable that the little book was printed privately and not in the ordinary way; it was entered in the Stationers' Register "to Mistris Griffin and J. Haviland," 7th May 1626. As Bacon died on 9th April preceding, these poems must have been written and printed rather hurriedly. That they should not pass into oblivion and be lost sight of is of supreme importance to the cause which we represent. No amount of special pleading or scholarly casuistry can explain away the implications contained in these Elegies. They particularly draw attention to Bacon's claims to be considered:—

(1) A supreme poet.
(2) The writer of unacknowledged literary works.
(3) As being associated with the theatre.
(4) The centre of a mystery which it was reserved for posterity to reveal.

The writers appear to have exercised great ingenuity in hinting

at, and in some cases boldly stating, the truth concerning Bacon, but usually with an air of restraint, which suggests that they were under some obligation not to make too direct a statement that Bacon and Shakespeare are one and the same. In some cases they come very near to so doing, notably in the last Elegy (xxxii) where Thomas Randolph alludes to "the spear of Quirinus" (*Hasta Quirini*). As the late Father Sutton, S.J., writes in his notes to his translations of the *Manes*, which have twice appeared in BACONIANA:—

> "*Quirinis* is supposed to be derived from the Sabine word *quiris* meaning a lance or spear, *Quirinus* would therefore mean spearman. That there is here an allusion to Bacon's *nom de guerre*, Shakespeare, no one who knows who the dramatist really was can doubt. The lance which he brandished and hurled at ignorance (Ben Jonson in his famous prefatory poem to the First Folio compares Shakespeare's works to this lance) took root and became a laurel tree, thereby supplying unending crowns of literary glory."

The *Manes* are surely the trump card in the whole Baconian hand and should be given all the publicity that is possible. There should be no stone left unturned to bring these revealing poems to the notice of literary men: had they been written of Shakespeare they would have been re-printed times without number in cheap editions and *editions de luxe*, with specially tooled bindings, and in library editions. We should insist more and more on the intimate connection between Bacon's philosophic works and the Plays known as Shakespeare's, which are as the diastole and systole of one great heart, pulsing to the same purpose.

To put the whole case in a nutshell, Bacon's object was to dose the public with his philosophic medicine, disguised and made palatable by being visibly represented on the stage in the shape of plays:

> "Invest me in my motley: give me leave
> To speak my mind, and I will through and through
> Cleanse the foul body of the infected world."
>
> *As You Like It*, Act II. Sc. 7.

In his preface to the *Great Instauration* Bacon writes:—,

> "And the same humility which I use in inventing I employ likewise in teaching."

In the opening gambit of Bacon's tremendous philosophic game it was necessary that he should sacrifice the pawn of his name, and the glory rightly attaching to the authorship of the Shakespeare Plays. It was only by this means that he could insinuate his philosophic teaching under the guise of drama into minds hitherto darkened and obscured by the fruitless philosophies of the Schoolmen.

There is a complete consistency in these tributes to Bacon's memory which suggest that they were instigated by a desire to stimulate inquiry among the readers of them: this perhaps was their paramount purpose.

It is by neglecting the hints and intimations contained in them that the commentators of the Plays have gone so far astray in not recognising the identity of Bacon and Shakespeare: this has been demonstrated at length in the late Dr. Melsome's book *"The Bacon-Shakespeare Anatomy."*

Dean Swift in his *"A Voyage to Glubbdubdrib"* illustrates this point where he writes:—

> "I had a whisper from a ghost, who shall be nameless, that these commentators always kept in the most distant quarters from their principles, in the lower world, through a consciousness of shame and guilt, because they had so horribly misrepresented the meaning of their authors to posterity."

The orthodox commentators have failed, for the most part, to put forward any adequate interpretation of the plays and have contented themselves with assuming them to be merely a medley of objective dramatic conventions. Is it likely that one of the greatest dramatic poets of all times would be content to use only the outer husk of dramatic representation, without an interior or allegorical meaning? We think not!

We owe the re-discovery of these Elegies to Dr. Georg Cantor, of Halle and Wittenberg Universities who published a reprint of them from the *Harleian Miscellany* in 1897.

That these verses were meant to reveal the truth about Bacon can hardly be doubted after a persual of them, and particularly after reading Dr. William Rawley's address to the readers which prefaces the collection: the concluding remarks therein are of especial significance:—

> "Moreover let it suffice to have laid, as it were, these foundations in the name of the present age; this fabric (I think) every age will embellish and enlarge; but to what age it is given to put the last touch, that is known to God only and the fates."

This statement is paralleled by the following tribute which is prefixed to the selection from the *Manes Verulamiani* which appear in *The Advancement of Learning* (1640 and 1674 editions): from its similarity of style it is probably also from the pen of Bacon's chaplain. The concluding sentence runs:—

> "Who will be the last to put his hands to these praises, only he knows who is at once the founder and demolisher of the centuries."

It should be noted that some of the contributors of these poems were educated at Westminster School and Trinity College, Cambridge which gives significance to an entry in Bacon's memoranda book, *Transportata*:—

> "Layeing for a place to command wytts and pennes, Westminster, Eton, Wynchester; spec(ially) Trinity Coll. Cam., St. John's,

Cam., Maudlin, Oxford. Qu. Of young schollars in ye Universsities. It must be *post nati*: Giving pensions to four, to compile two histories *ut supra*. Foundac: Of a college for inventors, Library, Inginary. Qu. Of the order and discipline, the rules and praescripts of their studyes and inquyries, allowances for travelling, intelligence and correspondence with ye Universities abroad. Qu. Of the maner and praescripts touching secrecy, traditions, and publication."

This entry lends colour to the belief that Bacon was the head of some secret, or semi-secret organisation, coupled with the assertions in the *Manes*, as for instance the statement in Elegy XXIV:—

*Replesti mundum scriptis, et saecula fama.*

(You have filled the world with your writings, and the ages with your fame).

It appears that this society had as its object the advancement of learning by the publication of numerous books on all sorts of subjects: if this is the right view, it would go far to explain Bacon's constant financial difficulties, though on the other hand his patrimony was but small; however he is recorded as being helped by his mother and brother Anthony at various times: in 1597 when his essays first appeared in print he was seriously embarrassed; it may be possible that there was a connection between these two events.

In Elegy XIII we read:—

*"Est aliquid, quo mox ventura superbiet aetas;*
*Est, soli notum quod decet esse mihi."*
(Something there is, which the next age will glory in;
Something there is, which it is fit,
should be known to me alone).

It is difficult for Baconians to resist the conclusion that the secret hinted at is the identity of Bacon and Shakespeare.

Elegy IV enforces what we already know and believe in regard to Bacon's connection with the stage, where he is described as renovating philosophy by means of Comedy and Tragedy: his share in writing the masques for Gray's Inn is too well known to need repetition here, as well his part in their organisation.

The *Manes Verulamiani*, if given wide publicity, should go a long way towards convincing the reading public, and Englishmen in particular, that Bacon is but another name for Shakespeare.

We are told that the people of England are never so happy as when you tell them they are ruined; will this also be true when they realise that they have been deceived by literary pundits for over three centuries as to the identity of their greatest dramatic poet? Or will they turn upon the Shakespearean scholars who have misled them and rend them? *Nous verrons*!

# IS THE "KAY" CIPHER A DELUSION?

By R. L. Eagle.

In Baconiana of March 1924 (p. 184), there appeared an article by Mr. Parker Woodward headed "Shakespeare Discoveries." In this he explained a "cipher" which he had discovered eight years previously:—

> "The Kay cipher which Bacon mentions in his chapter on ciphers in the *De Augmentis* (*sic*) was probably so called because K is the first letter in the Elizabethan Alphabet which requires two numerals to express its position, *viz.*, 10. In using the Kay count add 26 to the simple count of each of the nine letters before K.
>
> "Explanation of this cipher can be obtained from the book *Secret Shakespearean Seals*, but the above instruction will enable anyone to check the calculations. Manifestly the members of the literary secret society of the Rosicrosse knew and used the Kay cipher. It is to be found used by Bishop Wilkins, Dugdale, Mead, Rowe, and Archbishop Tenison. In Baconiana 1679, page 259, has immediately following the page number, the words, 'this is Francis Bacon.' 259 is the value in Kay cipher of the letters in the name 'Shakespeare'."

As we shall see, there is nothing about a "Kay" or "K" cipher in the *De Augmentis*. On the contrary, this work provides a complete denial of the mention on Bacon's part of any such cipher. We shall come to that later; but it can be stated here and now that if Bacon had no such cipher among those known to him (and no evidence of the existence of such a cipher is to be found elsewhere), it follows that the other worthies named by Mr. Woodward also knew nothing of the so-called "Kay" cipher.

The book named, *Secret Shakespearean Seals*, was published in 1916. The authors were Mr. Woodward and Mr. Clifton. It is a work compiled with immense patience and persistence. It is illustrated with over seventy photo-fascimiles of title-pages, and other pages from books published between 1586 and 1740. The maze of figures is enough to make even a mathematician's head swim. The labour devoted to its production was stupendous, but unhappily the authors were tempted to overload their Baconian "seals" and "signatures," which take the form of numerical equivalents to several real and invented titles of Francis Bacon. This was the first appearance of the "Kay" cipher. It was their very own discovery and, naturally, they were carried away with their enthusiasm. From that time to the present—a period of nearly thirty years—several of my

Baconian friends, impressed by this new count, have followed suit, and many articles have appeared in BACONIANA from which it is apparent that they accept the cipher without having made any enquiry into its pedigree.

They would, I feel sure, have allowed it to die a natural death had they known that there is no mention of any such cipher by Bacon or by anybody prior to 1916, and that its inventors had been misled by the old spelling of the word "key" found in the *Advancement of Learning* of 1605. It is astonishing how a false statement or interpretation, once circulated, will find supporters if it is of the kind to appeal to the imagination. Have we not seen it happen, time after time, in connection with the so-called "Life" of Shakespeare? So much fiction has, in course of time, become to be accepted as "fact" that the "life" has filled volumes of considerable size, whereas what is recorded would not occupy the space of one chapter. Incredible as it seems to us, these myths, legends and fancies, old and new, are accepted by the great majority without question or doubt.

As to whether Bacon's, or the copyist's, manuscript had "kay" or whether the printer set up the word phonetically, or used the word "key" in a form which was then becoming out-of-date, there is no means of telling. But it is, at least, certain what Bacon meant. We can prove that by turning to the corresponding passage in the *De Augmentis* (1623) for the Latin translation of the passage, and so prove that Bacon referred to "*key* ciphers"—whatever these may have been. There we find "wheel ciphers; kay ciphers" rendered "ciphrae rotae; ciphrae *clavis*."[1]

It is clear, therefore, that there never was the slightest foundation for turning "key ciphers" into a code of numbers of which K equals 10, and so on to Z equals 24, followed by A equals 27, and progressively to I equals 35. The numbers 25 and 26 appear to have been unwanted (though why is not clear to me), but the gap was filled by giving those two numbers two different "&" signs to represent. On what authority, may I ask, has this selection of numbers for letters been made?

Only the object for the creation and launching of this cipher is clear, *viz.*, to provide an alternative set of numbers for Bacon, and several forms of his name and titles, even including "Fra. Baconi" which is an abbreviated form of the genitive Francisci Baconi! In fact, we are now so liberally provided with alternative numbers that it would be strange, indeed, if we did not find "revelations" wherever we look for them. Where is all this leading us? What a waste of time and labour! We should have been saved all this if somebody at the time, had pointed out that there was no significance whatever in the use of "kay" for "key" any more than there is today of writing "gray" for "grey." Reference to the New English Dictionary was

[1] It has been overlooked that Bacon refers to more than one cipher under these names. They are *species* of ciphers.

all that would have been necessary. I feel sure the following instances of the use of "kay" in Elizabethan and Jacobean writings will convince the most sceptical and obstinate supporter of the cipher:

1541 Wyatt (*Poems*) What 'vaileth under kay
To keep treasure alway.
1546 John Heywood (*Proverbs*) "The kays hang not all by one man's gyrdell."
1559 *Mirrour for Magistrates* (Clarence), "Where decayed the kayes of chivalrie."
1565 Stapleton (*Fortresse of Faith*), "Kaye-colde christians."
1596 Spenser (*F.Q.* IV, x, 18);
Either through gifts, or guile, or such like waies
Crept in by stooping low, or stealing of the kaies.
1596 Drayton (*legend of Matilda*): "His victorious hand became the kay."
1603 Sarum Church Wardens' Accounts, "Boltes and kayes for the belles."
1599 Daniel (*Musophilus*): "His passions set to such a pleasing kay" (*i.e., pitch or force*).
1632 Quarles (*Divers Fancies*): "The unseen Bellows, nor the hand that plays the kayes."

Those who read Elizabethan, Jacobean and earlier literature in the original spelling will find many other instances of "kay" meaning "key."

There are more than enough problems and mysteries connected with the literature and period without the invention of new ones. They merely waste our time, and lead to error and confusion.

It seems that the main significance of the "Kay" cipher applies to the number 287 which, we are informed, is the equivalent of "Fra Rosi Crosse." No doubt it is; but what language is this? Bacon would either have written "Fra. Rosie Crosse" or "Fra. Rosae Crucis." But "Rosie" would not give 287! Only twice does the adjective "rosy" occur in the plays. Both are in *Cymbeline*, and are to be found on pages 389 and 396 of the Folio. In both cases it is, of course, "Rosie."

Is "Rosi" to be found anywhere in the literature of the period, or any other period?

If, however, proof is forthcoming that by "kay ciphers" Bacon did not mean "ciphrae clavis" as translated in the *De Augmentis*, then I am willing to reconsider, and even reverse, my present attitude. We must not forget that the *De Augmentis* is the revised and enlarged edition of *The Advancement of Learning*, and that whether Bacon, or one or more of his "good pens" turned it into Latin, Bacon must have passed "clavis," also that whoever translated the work did not interpet "kay" as otherwise than "key." Finally, may I assure my friends who place their faith in the so-called "kay" cipher, that I am only seeking the truth, and am anxious to learn?

# WHAT MR. EAGLE HAS OVERLOOKED.

*By* SYDNEY WOODWARD.

THE last line of Mr. Eagle's article gave me more pleasure than anything I have seen in BACONIANA for many years, because he says that he is anxious to learn and is seeking the truth. My Latin does not go much beyond *Mensa*= a table, but I do seem to remember that *Fratres* used to mean Brothers, and the book, "Secret Shakespearean Seals," was written by "Fratres Rosi Crosse." Mr. Clifton had no more to do with the authorship of that book than Mr. Eagle. The whole point and meaning of these discoveries seems to have escaped Mr. Eagle. He reminds me of a certain gentleman who once said, "Sir, if William Shakespeare came down from heaven and told me he had not written the plays, I would not believe him."

The question of whether the name of the cipher in which K=10 and A=27 is K, Key, Kay, or clavis, is quite irrelevant. So also is the question of whether the number 287 signifies Fra Rosi Crosse or not. It might just as well be

| E | A | G | L | E | | I | S | | F | U | N | N | Y | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 31 | 27 | 33 | 11 | 31 | | 35 | 18 | | 32 | 20 | 13 | 13 | 23 | =287 |

Unfortunately this would not count 157 in simple cipher, and it seems that Mr. Eagle is not disputing the simple cipher but only the K cipher. The point is that 287 and 157 are significant and interconnected symbols.

Can it be pure coincidence that these two numbers occur again and again in the Quartos and Folio and in many other works of that period? Is it a coincidence that the number of letters in the Address to the Reader on the first page of the First Folio is 287, and that the number of letters on the second page is 157, having regard to the fact that these two numbers are the "K" and simple cipher counts respectively of the same words, probably "Fra Rosi Crosse"? The "K" cipher count of the word Eagle is 133. If some one many years hence found that every single book or article written by Mr. Eagle had exactly 133 words on the first and last page, and that curiously enough every single book or article written by some other person (say Mr. Bridgewater) had also exactly 133 words on the first and last pages of every book or article published under his name, surely this would be proof positive that these two gentlemen had agreed to adopt some secret signature? Whether it meant Eagle or some other word which counted 133 in the same cipher, and whatever name was given to this cipher would not alter the fact that these two gentlemen had method in their apparent madness.

Mr. Eagle asks on what authority has this selection of numbers

for letters been made, and states that prior to 1916 there is no evidence of the existence of the "K" cipher. I will try to explain. Mr. Clifton, a solicitor, on looking through an old book, "The Repertorie of Records," 1631, notices on page 33 a curious lettering of certain chests, in which records had been placed. The first two chests are marked A and B respectively, and the enumerator proceeds to Z, which is said to indicate the 24th chest. On the same page the 27th chest is marked A and the 28th B. This marking suggested to Mr. Clifton that here was a clue to the K cipher, and that the letter A was to be number 27. Mr. Clifton found this confirmed on perusing another old book, "Resuscitatio," 1671, by William Rawley, Francis Bacon's chaplain, where at the bottom of page 17 is a note requesting the reader "to take notice of a letter to Doctor A. that should not have been printed and that the true copy cometh in the 27th Folio following." But no letter to Dr. A. was printed in this book, so the footnote was unnecessary. This footnote must have been inserted for some reason, that reason apparently being to draw the reader's attention to the letter A in conjunction with the number 27.

From this Mr. Clifton thought he had solved what was meant by a K cipher, but he only found it, and did not invent it. That was all the existing data there was when my late father, Frank Woodward, began his investigations. Every single count and discovery relating to this numeral cipher was his own exclusive work. His brother, Parker Woodward, a very great Baconian student, who knew that the letters in the Address to the Reader totalled 287, one day suggested that this number 287 might possibly mean Fra Rosi Crosse, the simple count of which is 157. My father did not attach much importance to this until one day he found that the total number of letters on the scroll under Shakespeare's monument in Westminster Abbey was 157, when he was at once struck with its significance. It is indisputable that the odds of finding any word which will count to 287 in one cipher and 157 in another are many millions to one. So this must have been a very lucky shot on my father's part. As the result of this the two brothers produced "Secret Shakespearean Seals," my father doing all the plates and his brother the text.

Later on another book, "Francis Bacon's Cipher Signatures," with more recent findings, was written by my father alone, and he was occupied in writing a second volume when he died. My father had one great regret, which was that Baconians would fight each other instead of working together in harmony.

I am glad to accept Mr. Eagle's work as being of great value to the memory of Francis Bacon, and although I admit that I do not follow some of his arguments, I am prepared to trust his experience in matters which I have not studied. Why, therefore, cannot he accept the results of over 30 years study in the cipher field, instead of trying to damn it after a few hours spent looking for possible snags? We are all seeking the same goal if by different tactics.

# THE IMPORTANCE OF BACON'S CIPHER SIGNATURES.

By Comyns Beaumont.

(A further article on Bacon's Numerical Ciphers based on the researches of the late Mr. Frank Woodward and certain associates, who published in 1916, "Secret Shakespearean Seals" and in 1923, "Francis Bacon's Cipher Signatures." The article also debates the criticism of Mr. R. L. Eagle's contention that the "Kay" Cipher is a myth.—Editor.)

IN the previous issue of Baconiana, using as my authority the two works of the late Mr. Frank Woodward, (who was assisted by his brother the late Mr. Parker Woodward and one or two other Baconians), I discussed the Numerical Cipher which Francis Bacon employed as a Seal or Signature, and which included not only himself but the Fraternity of the Rosy Cross, so intimately related to his own aims and objects. Frank Woodward claimed that these Numerical Ciphers afforded proof positive that he was the author of the Shakespeare plays and other works besides (such as Spenser, Marlowe, Peele, etc.) He says "Fortunately, Bacon put his signature in cipher to every play that he wrote, but those cipher signatures can only be found in the original editions or fascimiles of them."

Before I proceed to reply to the objections raised by Mr. R. L. Eagle, to one of the two Numerical Ciphers in question, called the "Kay" Cipher (for he does not appear to contest the other, the Simple, doubtless because it is too obvious to dismiss cursorily), it is perhaps necessary for the benefit of new readers to repeat to some extent the explanation previously given. The Simple Numerical Cipher follows the order of the alphabet, except that in Elizabethan times it comprised only 24 letters, I and J being the same, as also U and V. Bacon would thus be 33, viz. B=2, A=1, C=3, O=14, N=13, total 33, and Francis Bacon would equal 100, viz F=6, R=17 A=1, N=13, C=3, I=9, S=18, total 67, which added to Bacon 33, makes 100. The "Kay" Cipher, whose numbers recur so frequently, in the Plays and elsewhere, especially the number 287, is mentioned by Bacon in his *Advancement of Learning* (1605 ed. p. 26) in conjunction with the Simple and Wheel Ciphers in these words,

> "For Cyphars: they are commonly in Letters or Alphabets but may be in Words. The Kind of Cyphars (beside the SIMPLE Cyphars with changes and intermixtures of nulles and non-significants) are many, according to the Nature or Rule of the infoulding: WHEELE Cyphars, KAY Cyphars etc."

I must repeat—since it is important to meet the attack of my friend, Mr. Eagle, that, according to Frank Woodward, the Kay Cipher was first elucidated by Mr. W. E. Clifton. He reflected that the letter "K" being the 10th letter of the alphabet ("J" not counting) needed two figures and as such presented difficulties unless continuous double figures were in the count. The repetition of certain

numbers prominently displayed, such as 111 and 287 could not be solved by the Simple Cipher. How could he ascertain the respective values of letters? Research into old books of the period gave him two clues. The first is "The Repertorie of Records," (1631) and describes itself as the Repertorie remaining in the four Treasuries on the Receipt side at Westminster. It continues, "The two Remembrances of the Exchequer, with a briefe introduction Index of the Records of the Chancery and Tower, whereby to give the better Direction to the Records above-said. As also a most exact Calendar of all these Records of the Tower, in which are contaigned and comprised whatsoever may give satisfaction to the

Searcher for
Tenure or Title
of anything."

It is dedicated "to the Unknowne Patron," and on the page following "To the same Patron, the Grand Master of this Mysterie," after which follow two hands with the fore-finger pointed at one another. The title page gives the figure 287 now known to be Fra Rosi Crosse in "Kay" Cipher:

| | | | |
|---|---|---|---|
| Roman words before the word "Tower," which seems to have been printed separately from a plate, | | | 33 |
| Roman Words on whole page | | | 66 |
| Roman letters up to printer's rule | | 273 | |
| Roman words below printer's rule | 16 | | |
| Less italic words below printers rule | 2 | 14 | |
| | | — | 287 |

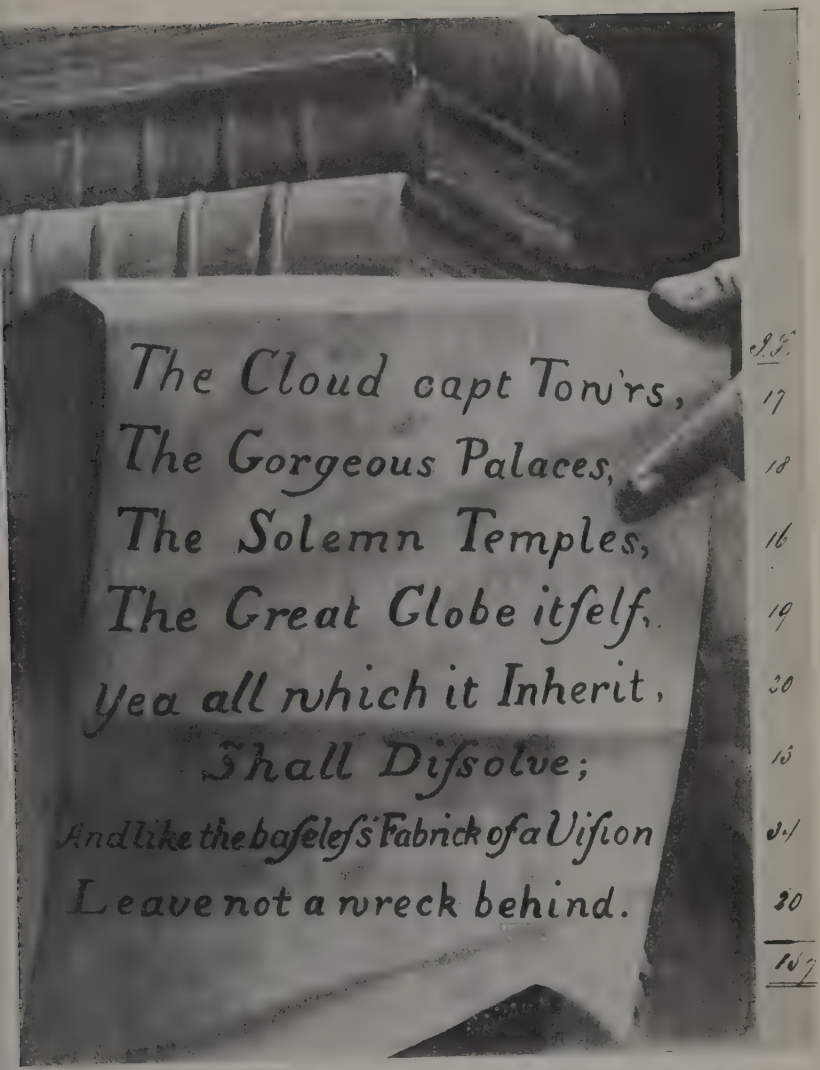
In addition 33 is the seal of Bacon (Simple)[1] and 66, Fra. Baconi (Simple).

On page 31 of the Repertorie which it is seen claimed to give satisfaction to the Searcher for Tenure or Title of *anything* with its dedication to the Unknown Patron of "this Mysterie" are two names famous in connection with Francis Bacon, printed in italics, as follows:

> "Item, a box contayning a booke of the enormities of Cardinall Woolsey and his surrender of *Yorke House* and *St. Albans*, with other lands."

This direct reference to York House and St. Alban's united together was quite in accordance with Bacon's method to catch the eye of an alert decipherer. On page 33 begins a curious lettering of the chests in which records had been placed. The first two are marked A and B, continue on p. 85 with C, and the enumeration goes to Z on p. 88, the 24th chest. Now note the sequel. The 25th chest, instead of beginning again with the first letter of the alphabet, is headed "&," and the 26th, "E". so it is not until we reach the twenty-*seventh* letter that A recommences with a small "a" followed by "b," etc. Such eccentricity was directed to some definite pur-

[1]Simple means the Simple Cipher and Kay always the Double-figure "K" Cipher.




The Inscription on the Shakespeare Monument in Westminster Abbey, where lines from *The Tempest* were deliberately tampered with to give 157 letters, Fra Rosi Crosse in Simple Cipher. (See pages 60-61).

pose, and following on the mystic hints in the title page and dedication, we ask why "A" is the 27th letter and not, as the records would naturally follow, the 25th letter? The fact remains that it is so.

The other clue which led Clifton to the solution is found in a copy of Dr. William Rawley's "Resuscitatio" of 1671, (3rd edition) published four years after his death. On the last page of this work (p. 17) under "Finis"—a page which adds up to 157, that is to say, Fra Rosi Crosse (Simple) was a footnote, over it being a pasted slip. When removed it said, "the Reader is desired to take notice of a letter to Doctor A, that should not have been printed . . . The true Copy, Corrected by Dr. Rawley cometh in the twenty-seventh Folio following."

So far, so good. But there was no letter to "Doctor A," nor a twenty-seventh folio following. It was put there to attract attention and so give a clue. Mr. Clifton acted therefore on the assumption that "A" was the 27th letter of the Kay Cipher, the "Repertorie" and "Resuscitatio" pointing along the road. Here then is the Kay Cipher as it was resolved and whose intention has been proved over and over again:

| K | L | M | N | O | P | Q | R | S | T | U | W | X | Y | Z | A | B | C | D | E | F | G | H | I |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 10 | 11 | 12 | 13 | 13 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 |

The following list gives the various Numerical Cipher signatures or *Sigelli* used by Bacon and the Rosicrucians "or Fra Rosi Crosse."

| | *Simple* | *Kay* |
|---|---|---|
| Bacon .. .. .. .. .. | 33 | 111 |
| F. Bacon.. .. .. .. .. | 39 | 143 |
| Fr. Bacon .. .. .. .. | 56 | 160 |
| Francis Bacon .. .. .. | 100 | 282 |
| Fr. Bacon Kt. .. .. .. .. | 85 | 189 |
| Francis Bacon Kt. .. .. .. | 129 | 311 |
| Francis Bacon Knight .. .. | 166 | 426 |
| Fr. St. Alban .. .. .. .. | 88 | 192 |
| Francis St. Alban .. .. .. | 132 | 314 |
| Fra Rosi Crosse.. .. .. .. | 157 | 287 |

To these should be added the signature Fra. Baconi, to which objection has been raised on the grounds that Bacon could not use the genitive case. This name adds up to 66 in the Simple Cipher and 222 in Kay, the latter exactly the double of "Bacon" in Kay. The number 66 is used so frequently and in so many instances as a Seal that it cannot be ignored. Incidentally the last word of the *Manes* pages in the *Advancement of Learning* (1640) is "Baconi" and the first three letters overleaf "Fra." The first work of Bacon published in Latin, *De Sapientia Veterum* (1609) has "Francisci Baconi" on the title page. It is also on his *Latin Opera*, published by Rawley (1638) and on the *Opuscula Varia Posthuma* (1658). The interpretation can be "of" or "by." A colleague has also suggested for what it is worth that "Fra Baconi" could mean *Fratres*, the Brethren or Fraternity, *Baconi*, of Bacon in the same way as *Fratres* Rosi Crosse. The fact remains that the words Fra Baconi are used as a seal in many instances such as cannot be ignored.

In the previous article reduced fascimiles were printed of the

Heminge and Condell letter to the Readers, showing that the name Fr. St. Alban is given twice (192, Kay) and once (88 Simple) to establish his claim. The List of Actors gives the figure of 287, Fra. Rosi Crosse (Kay) and 111, Bacon (Kay). The Catalogue of Plays was shown as containing an amazing array of signatures. I produce them again,

Italic letters, col. 1. (letters) 314, Fr. St. Alban (Kay)
Italic letters, col 2. (letters) 287, Fra Rosi Crosse (Kay).
Italic letters, col 2 (letters) 143 F. Bacon (Kay).
The Comedies, col 1 (words), 56, Fr. Bacon (Simple)
Italic Capitals both cols (letters) 111 Bacon (Kay).
Roman letters (letters) 100 Francis Bacon (Simple)
Complete Italic col. 2 (words) 100 Francis Bacon (Simple).

Can anyone, with any understanding of cryptography cast such evidence aside as meaningless?

Furthermore the famous lines "To the Reader" signed "B.I." in the 1623 Folio, add up to 287 letters Fra Rosi Crosse (Kay), while Ben Jonson to the Author contains 287 words on the first page, while the second—to avoid misconception—gives us 56 (Fr. Bacon, Simple) 100 (Francis Bacon, Simple) and 314 (Francis St. Alban, Kay). For the information of the reader we reproduce these two pages in fascimile with the figures as annotated by Mr. Frank Woodward.

Now I will supplement this evidence with one or two other outstanding instances of the use of the Numerical Cipher, both Simple and Kay. Perhaps better known to most than other monuments of Shakespeare is that in Westminster Abbey, that bearded figure erected in 1740 under the auspices of Dr. Richard Mead (the leading physician of his day), Alexander Pope and the third Earl of Burlington, all believed to have been Rosicrucians. Shakespeare rests easily on his elbow against a pedestal and the first finger of the left hand points to an inscription on a scroll hanging from the pedestal. Over the head of the statue is a marble tablet bearing the inscription, *Gugliemo Shakspeare Anno Post Mortem cxxiv. Amor Publicus posuit.* According to the "Gentleman's Magazine" of the period there was strong criticism of the Latinity of this inscription. The fact is it was arranged to count to 56 letters, the Simple cipher of Fr. Bacon.

Another strange fact about this monument are the words of the scroll. They are taken from *The Tempest*, and in the Folio Edition of 1623 are as follows:

"And like the baselesse fabricke of this vision
The Clowd-capt Towres, the gorgeous Pallaces,
The solemne Temples, the great Globe it selfe,
Yea, all which it inherit, shall dissolve,
And like this insubstantiall Pageant faded.
Leave not a racke behinde."

But the words on the scroll have been deliberately tampered with. Please compare them with the foregoing:

"The Cloud capt Tow'rs
The Gorgeous Palaces,

Words Letters

# To the memory of my beloued, The AVTHOR MR. WILLIAM SHAKESPEARE: AND what he hath left vs.

6 32
2 9
8 31
1 4
8 16
17 + 71
= 88

R. L.

J. D.

12 I Do draw no enuy (Shakespeare) on thy name, 7
Am I thus ample to thy Booke and Fame: 9
While I confesse thy writings to be such, 8
7 As neither Man, nor Muse, can praise too much. 7
'Tis true, and all mens suffrage. But these wayes 9
were not the paths I meant vnto thy praise: 9
For seelest Ignorance on these may light, 7
Which, when it sounds at best, but eccho's right; 9
Or blinde Affection, which doth ne're aduance 7
The truth, but gropes, and vrgeth all by chance; 8
Or crafty Malice, might pretend this praise, 7
And thinke to ruine, where it seem'd to raise. 9
These are, as some infamous Baud, or Whore, 8
Should praise a Matron. What could hurt her more? 9
But thou art proofe against them, and indeed 8
Aboue th'ill fortune of them, or the need. 8
I, therefore will begin. Soule of the Age! 8
The applause! delight! the wonder of our Stage! 8
11 My Shakespeare, rise; I will not lodge thee by 8
22 Chaucer, or Spenser, or bid Beaumont lye 4
A little further, to make thee a roome: 6
Thou art a Monument, without a tombe, 7
And art aliue still, while thy Booke doth liue, 9
And we haue wits to read, and praise to giue. 10
That I not mixe thee so, my braine excuses; 9
4 I meane with great, but disproportion'd Muses: 6
For, if I thought my iudgement were of yeeres, 9
I should commit thee surely with thy peeres, 8
4 And tell, how farre thou didst't our Lily out-shine, 8
11 Or sporting Kid, or Marlowes mighty line. 4
12 And though thou hadst small Latine, and lesse Greeke, 7
From thence to honour thee, I would not seeke 9
For names, but call forth thund'ring Æschilus, 6
14 Euripides, and Sophocles to vs, 4
22 Paccuuius, Accius, him of Cordoua dead, 5
To life againe, to heare thy Buskin tread, 6
And shake a Stage: Or, when thy Sockes were on, 10
Leaue thee alone, for the comparison 6

132 219 of
2
287

Bacon's Cipher Signatures to Ben Johnson's First Page addressed to the Author: on right 287 "Fra Rosi Crosse" (Kay), on left 132, "Francis St. Alban" (Simple), Top (right) 88 Fr.St. Alban (Simple).

Of all, that insolent Greece, or haughtie Rome
sent forth, or since did from their ashes come.
Triumph, my Britaine, thou hast one to showe,
To whom all Scenes of Europe homage owe.
He was not of an age, but for all time!
And all the Muses still were in their prime,
when like Apollo he came forth to warme
Our eares, or like a Mercury to charme!
Nature her selfe was proud of his designes,
And joy'd to weare the dressing of his lines!
which were so richly spun, and woven so fit,
As, since, she will vouchsafe no other Wit.
The merry Greeke, tart Aristophanes,
Neat Terence, witty Plautus, now not please;
But antiquated, and deserted lye
As they were not of Natures family.
Yet must I not give Nature all: Thy Art,
My gentle Shakespeare, must enjoy a part.
For though the Poets matter, Nature be,
His Art doth give the fashion. And, that he,
Who casts to write a living line, must sweat,
(such as thine are) and strike the second heat
Upon the Muses anvile: turne the same,
(And himselfe with it) that he thinkes to frame;
Or for the lawrell, he may gaine a scorne,
For a good Poet's made, as well as borne.
And such wert thou. Looke how the fathers face
Liues in his issue, even so, the race
Of Shakespeares minde, and manners brightly shines
In his well torned, and true filed lines:
In each of which, he seemes to shake a Lance,
As brandish't at the eyes of Ignorance.
Sweet Swan of Avon! what a sight it were
To see thee in our waters yet appeare,
And make those flights upon the bankes of Thames,
That so did take Eliza, and our Iames!
But stay, I see thee in the Hemisphere
Advanc'd, and made a Constellation there!
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, since thy flight frō hence, hath mourn'd like night,
And despaires day, but for thy Volumes light.



Bacon's Cipher Signatures: Ben Jonson's second page (left) 100 Francis Bacon (Simple); 56, Fr. Bacon (Simple); (right) 314, Francis St. Alban (Kay)

The Solemn Temples,
The Great Globe itself,
Yea, all which it Inherit,
Shall Dissolve,
And like the baseless fabrick of a Vision
Leave not a wreck behind."

That quotation is not in accordance with the 1623 Folio edition, and it will be observed that the first line of the original is squeezed into the last line but one, and that the fifth line is entirely omitted, although there was space for it. The undoubted explanation is this: *As altered it consists of* 157 *letters, signifying Fra Rosi Crosse in Simple Cipher*, whereas the other makes 167 letters, omitting line 5. It informs the *cognoscenti* that the monument was erected by the Rosicrucians and to whom? Surely the youth below, wearing a regal crown, can be intended for none other than Bacon himself, while on his right in profile is Queen Elizabeth and on his left, Leicester? But that aspect of Bacon is not my concern at this present time, although the cipherists know the inside story well enough.

This number 157 in Simple Cipher, is the confirmatory seal of 287 in Kay. The one is counterpart of the other. We find 157 used on important occasions, such as the last page of Rawley's Resuscitatio, the devoted Chaplain and Secretary to Viscount St. Alban. It contains exactly 157 words. It is selected for the Frontispiece to Bacon's 1623 Folio, his most treasured work. It is used for the first page Dedication to William, Earl of Pembroke and Philip, Earl of Montgomery, 157 words. It is used for his earliest works, the last page of his *Venus and Adonis* 1593, and the end lines of *Lucrece* in the following year. It is employed, also, and let us not lose sight of the fact, on the original Spenser monument of 1679, and the later, corrected one of 1778. It can be traced elsewhere. Yet it was not so largely used as its confirmatory Kay number 287, which faces one everywhere. A couple of issues of BACONIANA would scarcely suffice to exhaust the 287 Cipher. It is particularly strange that Mr. Eagle, so learned a Shakespearean scholar, has not seen through this device, for Bacon may almost he said to have thrown the figure at our head. A lot of correspondence has been published of late in BACONIANA on that so-called mystifying word, *Honorificabilitudinita'ibus*, which even though Bacon did not invent it, he added to its girth, so that, when calculated in Kay Cipher it gives us the quotient of 287.

Yes 287, and that is not all. It is placed on p. 136 of the Folio and is the 151st word in Roman type. Furthermore there is the special type in which this page of *Love's Labour Lost* is printed in the 1684 Folio. We find 287 further, as Frank Woodward said, "absolutely waving in important positions." The Epistle Dedicatorie (as mentioned) contains 157 words on the first page, and, it should be added, 287 on the second. These two numbers—I am not debating all the other more personal sigils—prove definitely that they stand for Fra Rosi Crosse, and while Mr. Eagle may consider that Bacon should have spelt it differently, the fact remains that he did not. His spell-

ing was varied to suit his needs. If 157 spells Fra Rosi Crosse in Simple Cipher it speaks the same in Kay, if 157 stands, so must 287 and the Kay Cipher he sternly rejects.

Mr. Eagle, whose article I have been privileged to see in advance and reply to as best I may—also quibbles, I suggest respectfully, on the word "Kay." He produces an imposing list of authorities of the age who used "Kay" as signifying "Key." There is no need to dispute this fact, but could not "Kay" also represent the spelt-out form of the letter "K?" Does Mr. Eagle imagine that Bacon was so rash or innocent as to label his "Kay" Cipher by a letter which might have given the whole plan away? We see with what consummate pains he concealed the information about the "Kay" cipher. Mr. Eagle hangs on to the fact that in the *De Augmentis* of 1623—in which by-the-way the introductory epistle and the second title page give the 287, likewise the last page—the words "Kay Cyphars" are translated into "*ciphrae clavis.*" We know that Bacon put the *De Augmentis* into the hands of his Latinists to translate *The Advancement of Learning* from English into Latin, and that they took sometime over it. But, the translator, putting "Kay Ciphers" into Latin could surely use no other word than *clavis*. Had he used "Kay" or "K" it would have hit Bacon's suspicious friends in the eye. How would Mr. Eagle himself have translated "Kay" into Latin except in the way it was done? Yet what solid ground has he for saying that whilst Kay might signify Key, when Bacon used the word in 1605 he intended it to mean "Key" because it was so translated into Latin 18 years later? With respect to him I say he is utterly off the mark.

For what would a "Key Cipher" indicate? It is meaningless. Ciphers have Keys to be sure and they have to be searched for and these searchings are to the credit of those who devote much time to the subject. A Key cipher is really an absurd proposition and I am astonished that a man of Mr. Eagle's scholarship and attainments should produce such a bogey. Well, I should like to think that I could convert him to an appreciation of the various ciphers (I do not allude to the dubious efforts) but I have not much hope. He refuses to recognise that Bacon's birth, amid such unpropitious surroundings, and the way he was deliberately defrauded of his rights, has any substance behind it. But he cannot explain the extraordinary and deliberate errors in the 1623 Folio or other works, or why the Fraternity of the Rosy Cross, only taught his authorship and genius by occult means. Yet it is logical to believe that after Elizabeth's death, or certainly after 1623, he could not have proclaimed to the world that he was that consummate genius Shakespeare? Why should he have endowed his name to posterity so secretly and fearfully unless there were some vital mystery governed by fear which he dared not have publicly known? Why did his friends and confidants do the like?

Let doubters like Mr. Eagle explain away that. The cipherists can do so.

# THE TEMPEST.

## Part II.

By Edward D. Johnson.

This continuation of the first part which appeared in Baconiana, in October 1945, described the intention of the author to prove that Francis Bacon manipulated the text of "The Tempest," his last play, yet regarded by him as his most important play, in order to show his signature a number of times and in a variety of ways.

We find another example of this method of making words in Prospero's Invocation in the 2nd column of page 16 in "The Tempest" where we see the line

HAVE I MADE *SHAK*E AND BY THE *SPUR*S PLUCKT UP

Here we get 9 letters SHAK 9 letters SPUR 9 letters, forming the word SHAKSPUR.

In the First Folio Bacon often uses SPUR for SPER, as the pronunciation is the same. The actor's name always seems to have been pronounced as Shaksper, and never as Shake-speare.

The B of the signature BACON is the 1st letter in the 33rd line up the 3rd column from the beginning of "The Tempest."

If we look at the 33rd line up the 3rd column from the end of this play we find it is

Will money buy em?

This line and the following 4 lines are

WIT
W Will money buy em?
Very like; one of them
I Is a plaine Fish, and no doubt marketable
Marke but the badges of these men, my Lords
T Then say if they be true: This misshapen knave

It will be seen that the marginal letters spell WIT and that to obtain this result the 2nd and 4th lines have been inset. So we see F Bacon in the margin of the 3rd column from the beginning, and WIT in exactly the same position in the 3rd column from the end of "The Tempest."

With the exception of the word BACON on the 33rd line up, column 1 of page 14, and HOG on the 33rd line up, column 1 of page 16, all the words or letters used are at the end or beginning of lines which are the 33rd lines counting either up or down each column in each page of "The Tempest."

We therefore find on these 33rd lines—

F B, HANG, HE IS HANG'D, N B W S TIS F BACON, TWO ALIKE INSTINCTIVELY, SHAKESPEAR, COUNT, THERES TWO, IT WOULD CONTROL, WONDERS, THOU THINKEST THERE IS A MATCH OF ITS OWN KINDE, WELL FISH'D FOR, YOU DID WELL, KEEPE IN THE DARKE, MAKE FURTHER SEARCH, HERE, DELIGHT IN THEM (ACROSTIC MARGINAL WORDS), I AM SO SAD, MY BOOKE, WHAT A

PYDE NINNIE'S THIS? THE PICTURE OF NOBODY, A LIVING DROLERIE

(These three references would appear to refer to the Dummy Mask picture of Will Shaksper).

STEP BY STEP ATTEND, BACON, HAILE, I SAW HIM, HANG ON THEM THIS LINE. HOG (BACON), IS TO MAKE, WONDER AND AMAZEMENT, HOWSOEVER YOU HAVE FOUND, ONE OF THEM, WIT.

It is submitted that it is an impossibility for the above to be the result of accident and that it shows a deliberate design conceived by Francis Bacon of drawing the reader's attention to the number 33, which is the simple count of BACON.

We will now set out a Table showing the result of using certain words and letters in the lines which are the *33rd* lines counting either up or down the 1st and 2nd columns of this play of "The Tempest."

| | | | | |
|---|---|---|---|---|
| Page | 1, | column 1, | 1st line, 1st letter, | B |
| ,, | 1, | ,, 1, | 33rd line down, | HE IS HANG'D HOG |
| ,, | 1, | ,, 2, | 33rd line up, | HANG |
| ,, | 1, | ,, | 33rd line down, | F |
| ,, | 2, | ,, 1, | 33rd line up, | N B TIS F BACON W S |
| ,, | 2, | ,, 2, | 33rd line up, | TWO ALIKE |
| ,, | 3, | ,, 1, | 33rd line up, | INSTINCTIVELY |
| ,, | 3, | ,, 2, | 33rd line down, | SHAKESPEAR |
| ,, | 4, | ,, 1, | 33rd line down, | TWO COUNT |
| ,, | 4, | ,, 2, | 33rd line up, | THERE'S |
| ,, | 5, | ,, 1, | 33rd line down | IT WOULD CONTROL |
| ,, | 5, | ,, 2, | 33rd line down, | WONDERS |
| ,, | 6, | ,, 1, | 33rd line up, | THOU THINKST THERE IS |
| ,, | 6, | ,, 2, | 33rd line down, | A MATCH |
| ,, | 7, | ,, 1, | 33rd line down, | WELL FISH'D FOR |
| ,, | 7, | ,, 2, | 33rd line up, | OF ITS OWN KINDE |
| ,, | 8, | ,, 1, | 33rd line down, | WELL |
| ,, | 8, | ,, 2, | 33rd line up, | YOU DID |
| ,, | 9, | ,, 1, | 33rd line up, | MAKE FURTHER SEARCH |
| ,, | 9, | ,, 1, | 33rd line down, | IN THE DARKE |
| ,, | 9, | ,, 2, | 33rd line up, | HERE? |
| ,, | 9, | ,, 2, | 33rd line down, | KEEPE |
| ,, | 10, | ,, 1, | 33rd line up or down, | SWEARE BY THIS |
| ,, | 10, | ,, 2, | 33rd line down, | DELIGHT IN THEM |
| ,, | 11, | ,, 1, | 33rd line down | D of acrostic word SAD with other acrostic words I AM SO |
| ,, | 11, | ,, 2, | 33rd line up, | MY BOOKE |
| ,, | 12, | ,, 1, | 33rd line down, | WHAT A PY'DE NINNIE'S THIS? |
| ,, | 12, | ,, 2, | 33rd line down, | THE PICTURE OF NOBODY |
| ,, | 13, | ,, 1, | 33rd line up, | A LIVING DROLERIE |
| ,, | 13, | ,, 2, | 33rd line down, | STEP BY STEP ATTEND |
| ,, | 14, | ,, 1, | 33rd line up, | BACON |
| ,, | 14, | ,, 2, | 33rd line up, | HAILE |
| ,, | 15, | ,, 1, | 33rd line down, | SAW I HIM |
| ,, | 15, | ,, 2, | 33rd line up, | HANG ON THEM THIS LINE |
| ,, | 16, | ,, 1, | 33rd line up, | HOG (BACON) |
| ,, | 16, | ,, 2, | 33rd line up, | IS TO MAKE |
| ,, | 17, | ,, 1, | 33rd line up, | WONDER AND AMAZEMENT |
| ,, | 17, | ,, 2, | 33rd line down, | YOU HAVE |
| ,, | 18, | ,, 1, | 33rd line down, | FOUND |
| ,, | 18, | ,, 2, | 33rd line down, | ONE OF THEM |
| ,, | 18, | ,, 2, | 33rd line up, | W. OF WIT. |

There are no 33rd lines on page 19, which is the last page of "The Tempest."

This principle of using lines which have the same number counting either up or down the columns runs throughout the First Folio, and shows quite clearly that every letter in every word on every line in the First Folio must have been written out by hand to enable every letter and every word to fall into its allotted space in accordance with the author's design. It seems a great pity that Shakespearian students do not study the great First Folio of the Plays instead of the mangled and garbled modern editions.

## SHAKESPEARE'S USE OF EMBLEM BOOKS.

By Edward D. Johnson.

(This article on Emblem Books—of which the first part was published in the October number of Baconiana—has, as its motive, the implication that "Shakespeare" was indebted to them for a number of ideas and suggestions which he incorporated in the text of the Plays. Mr. Lewis Biddulph, in Baconiana of April and July 1942, also demonstrated that Francis Bacon had widely employed the emblem literature of the 16th and 17th centuries. It remains yet to ascertain how much certain emblem designers owed to him.—Editor).

In *Julius Caesar*, Act 4, Scene 3, we read:

"I had rather be a dog and bay the moon
Than such a Roman."

In Alciat, 1581, and also in Whitney are pictures of a dog baying at a large moon, and a very similar picture in Beza, 1580.

In Sambucus, 1564 is another picture of Actaeon turned into a stag and being worried by dogs, and the same picture is reproduced in Whitney, page 15, the first verse under the picture in Whitney being:

"Actaeon heare, unhappie man behoulde,
When in the well, he sawe Diana brighte,
With greedie lookes, he waxed over boulde,
That to a stagge hee was transformed righte,
Whereat amas'de, he thought to runne awaie
But straighte his houndes did rente hym, for their praie."

We find the same idea expressed by the Duke in *Twelfth Night*, Act 1, Scene 1, where we read:

"O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence.
That instant was I turn'd into a hart
And my desires, like fell and cruel hounds
E'er since pursue me."

In *Titus Andronicus*, Act 2, Scene 3, Tamora says:

"Saucy controller of my private steps!
Had I the power that some say Dian had,
Thy temples should be planted presently
With horns, as was Actaeon's and the hounds
Should drive upon thy new-transformed limbs
Unmannerly intruder that thou art."

In Alciat, 1581, is a picture of Medea stabbing her own child with a sword, and the same picture is found on page 33 of Whitney, the first two lines under Whitney's picture being:

"Medea loe with infante in her arme
Whoe kil'de her babes, shee shoulde have loved beste."

In Alciat, 1581, is a picture of Aeneas bearing on his shoulders his father out of Troy.

Shakespeare brings the ideas expressed in these two pictures together in *Henry VI*, Part 2, Act 5, Scene 2, where Clifford finds the body of his dead father on the battlefield of St. Albans with the following words:

"Henceforth I will not have to do with pity:
Meet I an infant of the House of York,
Into as many gobbets will I cut it
As wild Medea young Absertis did:
In cruelty will I seek out my fame.
Come thou new ruin of old Clifford's House:
As did Aeneas old Anchyses bear,
So bear I thee upon my manly shoulders:
But then Aeneas bore a living load,
Nothing so heavy as these woes of mine."

The second picture is also referred to in *Julius Caesar*, Act 1, Scene 2, where we read:

"I, as Aeneas our great ancestor
Did from the flames of Troy upon his shoulders
The old Anchyses bear."

In Perrieri, 1539, is a picture of a man trying to swim with a load of iron on his back, and a similar picture is found on page 179 of Whitney with a man swimming with a "fardle" or heavy burden strapped to his back, the verses under Whitney's picture containing the following lines:

"The travailer poore, when shippe doth suffer wracke
Who hopes to survive unto the wished lande,
Doth venture life, with fardle on his backe."

In *Hamlet*, Act, Scene 1, we read:

"Who would fardels bear,
To grunt and sweat under a weary life.'

which expresses the same sentiment.

In Giovio and Symeoni 1562, is a picture of a man, with mallet and chisel, cutting a memorial of his wrongs into a block of marble, and Whitney on page 183 reproduces the same picture without the border.

Under Whitney's picture are the words:

"In marble harde our harmes we always grave
Because we still will beare the same in mind."

In *Henry VIII*, Act 4, Scene 2, we read:

"Noble Madam,
Men's evil manners live in brass, their virtues
We write in water;"

which is similar to the sentiment expressed in Whitney's lines.

In *Titus Andronicus*, Act 4, Scene 1, Lavinia writes a description of her wrongs in the sand to inform Marcus and Titus who had injured her, but Titus decides to make a permanent record of them and says:

"I will go get a leaf of brass
and with a gad of steele will write these words
and lay it by."

In *Much Ado about Nothing*, Act 5, Scene 1, Claudius says:

"All, all, and moreover God saw him when he
was hid in a garden."

On page 229 of Whitney is an emblem picture of Adam hiding behind a tree in a garden, in the sky being a light encircling the the words "Ubi es" = "Where art thou," the motto at the top of the picture being "Dominus Vivet et Videt"—"God lives and sees."

In Horopollo's Hierglyphics 1551, is a picture of a lighted lamp on a table, the lamp being the emblem of life—the translation of the words under the picture being, "To intimate life they paint a burning lamp; because so long as the lamp is kindled it gives forth light, but being extinguished spreads darkness."

In *Antony and Cleopatra*, Act 4, Scene 15, we read:

"Ah women, women, look
Our lamp is spent, is out,"

referring to Antony's death.

In Vaenius 1612, is a picture of Time flying, leading on the four seasons of spring, summer, autumn and winter, at their feet being a Basilisk, the emblem of immortality.

In *Hamlet*, Act 1, Scene 2, we read:

"All that lives must die
Passing through nature to eternity"

and in *Macbeth*, Act 5, Scene 5, we find:

"To-morrow, and to-morrow, and to-morrow,
Creeps on this petty pace from day to day
To the last syllable of recorded time."

Francis Douce in his "Illustrations of Shakespeare," 1807, Vol. 1, page 452, shows a picture of a rapier, which he states was in his possession, on which are engraved the words "Si fortune me tourmente, L'esperance me contente"—"If fortune torments me, hope contents me."

He also quotes the following story taken from "Wits, Fits and Fancies," 1614:—"Haniball Gonzaga being in the low-countries (Holland) overthrown from his horse by an English captain and commanded to yield himself prisoner, kissed his sword, and gave it to the Englishman saying "Si fortuna me tormenta, il speranza me contenta."

In *Henry IV*, part 2, Act 2, Scene 4, "Pistol" who is handling his sword says—"Come, give me some sack, Si fortune me tormente, sperato me contente," which may have been the motto on his sword.

Farmer says "Pistol is only a copy of Haniball Gonzaga." In modern editions of the Plays this phrase is written "Si fortuna me tormenta lo sperare me contenta," but without any authority for altering the same from the way in which it is spelt in The First Folio.

We thus find three variations of the phrase—one in French, one in Italian, and one in Spanish. It would be interesting to know if "Shakespeare" had ever met the Englishman to whom Gonzaga surrendered his sword, otherwise it is difficult to account for the fact that the motto is mentioned by Pistol.

In Whitney, 1586, page 81, is a picture of a fool with the following words underneath it:

"A motley coate, a cockescombe or a bell
Hee better lies, than Jewelles that excell."

The word "Motley" is often used in the "Shakespeare" Plays. For instance in *As you like It*, Act 2, Scene 7, we find the motley fool in a motley coat, and in the Prologue to *Henry VIII*, "a fellow in a long motley coat." The word "cockscombe" is found in *King Lear*, Act 1, Scene 4, where the fool says "thou must needs wear my coxcomb."

# A CONCORDANCE TO BACON'S WORKS

## The Result of the Questionnaire

By Arthur Constance.

In our last issue I drew attention to the fact that, while there are concordances to many of the most famous authors and poets in English literature, and even to the writings of mediocre authors and poets (of the published total of which I have managed to collect some fifty or sixty), yet no concordance exists to the greatest genius of all time —Francis Bacon. I indicated the plain fact that such a concordance to his works would have incalculable value for students of English literature (apart from its advantages in what one might term "purely Baconian" fields), and I ventured a set of nine questions, designed to ascertain the attitude of readers of this Quarterly towards this vital necessity. These questioms were framed to discover how many readers were prepared to take part in the actual work on the Concordance, if it could be begun; how many were prepared to subscribe to the cost; how many were willing to purchase copies of any such concordance, if brought to publication; and finally there was a question intended to interest any publisher or printer who might be willing to help.

I can now give you the surprising result of this analytical enquiry—which might surely be described as an acid test of the real interest of Baconians in one whom they have reason to know as worthy of all the honours which the centuries have unjustly lavished upon the Stratford-on-Avon shrine—one who (when one applies that knowledge of the real authorship which only Baconians possess), can truly be said to deserve greater fame and glory than any that the "immortal William" has ever received. Surely, one might imagine, Baconians—as inheritors of the truth regarding the mightiest genius of the ages—would be the first to recognise the value of a concordance, giving instant access to every word of Bacon's writings: and would express their interests by giving the simple details asked for in the Questionnaire. Yet somehow or other—though with intense reluctance—I have to tell you the truth that I have received only *five* letters from readers.

In view of the paucity of this response, each of these letters assumes special significance, and I feel justified in quoting them, with grateful appreciation to the writers. After all, *they* could do no more—and they could not suspect, when writing, whether there would be five thousand, five hundred, or only these five replies.

The first came to me from F. V. Mataraly, an Associate Member of the Bacon Society, and reads: "I am willing to devote a few hours per week of my spare time, greater or less according to circumstances, to assist in this great work. As regards Questions 7 and 8, I am prepared to say *Yes*."

(The questions referred to ask if the reader is willing to purchase

a copy when published at a figure not exceeding five pounds, and to send, say, one pound in advance to secure a copy.)

The second letter came from Mr. R. L. Eagle: "I am interested in your suggested Bacon Concordance, having long felt the need of such a work. But I have come to the conclusion that it would be impossible to compile one which is comprehensive. The trouble is the immense quantity of Latin, not only the works written *entirely* in Latin, but his writings, speeches, letters, &c. contain so many Latin quotations. How is it possible to get over this difficulty? I think this point should be explained before anything further is done. It seems insuperable to me"

The third letter, from Mr. P. Kay, expressed willingness to pay up to £5 for a Concordance to Bacon, and agreed to the suggestion in Question 8, of £1 payment in advance.

The fourth letter, from Mr. R. J. W. Gentry, is encouraging. He writes: "Your notice . . regarding a projected Concordance to Bacon's Works, was of great interest to me, and I hasten to ensure you of all the help I am capable of in your enterprise." He then states that he is awaiting demobilisation and unable to give all the financial and personal help that he would wish at this moment, but hopes "that this situation will eventually improve"—I feel intensely grateful to him for his sincere and enthusiastic letter.

The fifth letter is of special interest for two reasons: It comes from Mrs. Evelyn M. Hopkins, who is a sister of Dr. W. S. Melsome (whose book, is, I understand, meeting with some of the success it abundantly deserves); also, her sympathetic letter contains (by implication) a practical suggestion of primary importance. She writes: "I will be glad if you will put my name down for an annual subscription of £1, payable in January towards a fund for the production of a Concordance to Bacon." If only a reasonable percentage of readers had done as Mrs. Hopkins has done, the problem of producing a Concordance would have been solved.

I entirely agree with Mr. Eagle, that the Latin works and passages must be dealt with as a prima facie obstacle which must be surmounted before anything can be done. But the difficulty is not insuperable. I feel that there is only one solution to it—that translations should immediately be made of these works and passages, by recognised authorities. As Mr. Eagle suggests, they must be incorporated in any concordance worthy of the name. Comprehensiveness is a sine qua non of any reference work of this kind. With the Latin works and passages the concordance could be made a hundred per cent comprehensive. It would surely be profitable to publish the English translations of the works—but whether this were practical or not would not effect the usefulness of such translations in making the concordance complete. The making of the concordance is a possible task. It is a gargantuan task, a task requiring almost superhuman effort, but it could be done with sufficient enthusiasm and what has often been described (popularly but usually erroneously) as genius: "the

capacity for taking infinite pains." I do not minimise the subsidiary problems involved in the compilation of the work for publication. I would have liked the space to give many interesting details of the labours of previous concordance-makers, individually and in organized team-work, but must confine myself to one example, taken at random from my bookshelves: the Wordsworth Concordance. This came to existence as the result of the truly monumental work of Professor Lane Cooper, who had over forty learned collaborators in various parts of the United States. Each collaborator received from one-fortieth to one-eightieth of the Oxford Wordsworth for his share of the text. In many cases the finished slips for each section were alphabetically arranged before returning them to the editor—but it must be realised that his work required an exhaustive use of the basic principles of English, in their complicated applications to concordance-making; and that there was an enormous amount of work to be done in regard to variant readings, homographs, cross-references, possible errors, etc., apart altogether from grouping the mass of quotations in correct order and relation, and the general editing of the work and preparing it for the printer. The final arrangement of the finished slips was completed in less than a year. There were approximately 211,000 of them—nearly a quarter of a million. The work was published under the aegis of the Concordance Society, and the volume embraced 1,136 large pages.

At the risk of repetition, and because I do earnestly want the full significance of the fact to be brought home to lovers of Francis Bacon, I emphasise again that *there is no concordance to this greatest genius of all time*. As a collector of all such reference works, I have concordances to Tennyson, Burns, Chaucer, Spenser, Cowper, Shelley, Gray, and many others, and of course several to the unjustly-named "immortal William" the spines of which should be truthfully marked "Bacon." But these latter merely emphasise the incongruity of the situation—that Bacon's pseudonymous works should have concordances, and his own *none*! I have expressed my willingness to do anything that I can—but I cannot see that I can do anything, in view of the poor response to the Questionnaire. I have a secretarial and typing business in London which might have been used, in the absence of sufficient collaborators. I might perhaps have undertaken the compilation and organization of the concordance if funds had been forthcoming. I estimate that the work might have been done in two years, and that the total cost before it came to publication might have been kept to somewhere under £1,000 (calculating all costs, the main part of which would have been clerical). But, as I have indicated earlier in this article, two things are essential—a large measure of enthusiasm, and (in whomsoever undertakes the work) the capacity for taking infinite pains. The latter might be assumed, for the sake of this article, and it would overcome many technical difficulties. But the former *cannot* be implied—that driving force of the human spirit which we call "enthusiasm"—it must

actually *exist*. Its absence from the initiation of any cause or project dooms that cause or project from the outset—it dies stillborn. Without vision a nation perishes, and without vision—the clearsightedness of the enthusiast—no proposition, however timely and necessary, can come to fulfilment.

One would have thought that the spirit which inspired Francis Bacon, and which—under God—gave the world the mightiest literary achievements of the human mind, would somehow have communicated itself to those who love and honour him, so that the enthusiasm necessary to the creation of a concordance for ready reference to his writings might have been kindled. But the meagre response to the Questionnaire suggests something quite different—that we who call ourselves "Baconians" are unworthy of the name.

(If other of our readers are disposed to assist Mr. Constance in this important desideratum in any of the ways he suggested in his first article, either by volunteering to devote some time to the preparation of the proposed Concordance, or in agreeing to purchase a copy on completion, they should write to him direct at 27, Clarence Parade, Cheltenham.—Ed.)

## "NO FOOLISH TRIBUNE, NO!"

(*Titus Andronicus*).

The following "review" of Dr. Melsome's book appeared in *Tribune* of December 28th, 1945, over the signature of R. L. Mégroz:

**Gammon**

**The Bacon-Shakespeare Anatomy**: W. S. Melsome. *Lapworth*. 15*s*.

Dr. Melsome's version of the Baconian heresy—he was President of the Baconian Society until his death last year—has the merit of a more intelligent scholarship than is common in books of this curious kind. He does by numerous cross-references show many interesting—if mostly quite inessential—similarities in ideas and phrases in Shakespeare and Bacon. As Bacon's works were published after Shakespeare's plays had been written, it seems obvious to the author, but not to me, that Bacon wrote first under the name of William Shakespeare. This seems a big leap from the fact that Shakespeare could not have borrowed from Bacon. Could not Bacon have ever borrowed from Shakespeare, the greater master of words? The trouble with all these exponents of a theory which ignores the aesthetic response to individual style and imagination is that they must make everything serve the case they want to prove, and ignore possible evidence for alternative explanations.

The basic reason for calling William Shakespeare William Shakespeare is that we have no evidence, except the textual frivolities of ingenious theorists, that he should be called by any other name. Some of the theorists have found quite different names for him, including other Lords besides Verulam, and their ingenuities largely cancel out. On the other hand, we have some reliable testimony of contemporaries that the author of Shakespeare's plays was known by the name of William Shakespeare.

But apart from the question whether or not Shakespeare could have acquired all the knowledge used in his plays and poems, the most serious objection to the Baconian thesis is on precisely the ground chosen by Dr. Melsome, that of Bacon's own works. If Shakespeare's works are so wonderful that we cannot believe he wrote them himself, we only introduce

a greater improbability when we credit them to a man who in an extraordinarily busy life produced a great body of writings under his own name. And anybody with some critical apprehension of literary quality must feel that the mind expressed in Bacon's works is not the mind expressed in Shakespeare's. There are other arguments, but this is more than enough.

R. L. MEGROZ.

Our readers will observe that this is not a review of the book. Instead of carrying out the work entrusted to him, and for which he is paid, Mr. Mégroz has merely taken the opportunity of airing his own prejudiced and extremely ignorant opinion on the subject of the authorship of Shakespeare. With no special qualifications for posing as an authority on the subject, he has the audacity to endeavour to belittle the work of a great scholar, who had devoted very many years of study to the problem, by heading his "review" with a catchword only worthy of the gutter-press:

"Where blind and naked Ignorance
Delivers brawling judgments, unashamed."

We are driven to the opinion that the Editor does not disapprove of false statements because, although Mr. Mégroz was challenged, and his errors corrected, no comments were allowed to appear. We, therefore, take the present opportunity of publishing the reply, made by Mr. Eagle, so that readers of *Tribune* can assess its value:

*1st January*, 1946.

The Editor, TRIBUNE.
Sir,

"THE BACON-SHAKESPEARE ANATOMY."

As "literary executor" of the late Dr. W. S. Melsome, and editor of this book, may I make a few comments and corrections in connection with Mr. E. L. Mégroz's review?

1. He was President of The Bacon Society, not "The Baconian Society" (see p. vi. of the Introduction).

2. It is not correct to say that "Bacon's works were published after Shakespeare's death." Some were printed *before* 1616, but the majority in the last five years of Bacon's lifetime, and after the death of the Stratford man, who could not have borrowed from works he never saw, though "Shakespeare" certainly did. The only explanation is either that he anticipated Bacon, or that Bacon wrote under the name of "William Shakespeare."

3. Mr. Mégroz speaks of "individual style." As Shakespeare used completely different styles for all his works from "Venus and Adonis" to "The Tempest," and for every mood and character, I am at a loss to know what he means. Bacon's style varied with the subject matter, the occasion, or the person or persons addressed.

4. While agreeing that contemporaries referred to the author of the plays and poems as "Shakespeare," this is no evidence that they knew the author, or his identity. Not one of the six famous scrawls of "signatures" can be read as "Shakespeare." He knew himself as "Shakspere." In the marriage-bond he is written down as Shagspere.

5. There is no external evidence that Bacon's life was "extraordinarily busy." Up to the age of 44, he had only published in his name ten short Essays in 1597, and "The Advancement of Learning" in 1605 (a work of only 40,000 words, which would not have occupied much of his time). There were a few tracts, but they are insignificant. He neither held office nor title during Elizabeth's reign.

6. Mr. Mégroz says that the mind expressed in Bacon's works is not

the mind of Shakespeare. Dr. Melsome had been a student of Bacon for sixty years. He was an exceptionally gifted and intelligent man, and he finds there were not two minds, but one. I do not know what study Mr. Mégroz has given to the subject. Can he show where Bacon and Shakespeare disagree at the same period of time? Professor David Masson, writing nearly a century ago, knew nothing of the Bacon-Shakespeare problem, when he declared, "It is as if into a mind poetical in form there had been poured all the matter that existed in the mind of his contemporary, Bacon."

Who *are* we to believe?

I am, Sir,
Yours obediently,
R. L. EAGLE.

The first point may appear trivial, but it is significant because it provides proof that Mr. Mégroz had not even studied the introductory matter, where reference is made to Dr. Melsome's presidency of The Bacon Society. It is scandalous that a masterpiece like *The Bacon-Shakespeare Anatomy* should be placed in the hands of one who is not only ignorant of the subject, but whose bias will not allow him to study the book, and so deliver a fair judgment.

Mr. Mégroz is out of touch with the healthy and growing demand for truth at all costs. What were thought to be well established beliefs are now being questioned and rejected. There is even a prospect that the B.B.C. will ultimately have to admit this! The "Megrozians" may succeed in slightly delaying the spread of knowledge on subjects unpopular with the old "school," but they cannot prevent the inevitable, and it is our intention, when editors allow their critics to reveal their ignorance and prejudice, to pillory them as they deserve.

## QUERIES.

IS anything known about William Atkins, who wrote elegy XXXI in *Manes Verulamiani*, 1626? He signs himself "Dominationis suæ Servus Domesticus" (*His Lordship's Domestic Attendant*). As he wrote in good Latin, and described the day of Bacon's death as one "averso ad musis" (*hostile to the muse*), he was obviously familiar with Bacon's literary secrets—presumably one of his "good pens."

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In *Baconiana*, April, 1926, p. 211, there is an extract from Bacon's *Transportata*. Does this exist in manuscript only? If so, where is it? It appears to be a book of memoranda. As it is practically unknown, it would be useful and interesting to have a reprint in *Baconiana*, if necessary, spread over a few numbers. Even memoranda which appear to be trivial can provide a clue which can be followed up. What is the approximate date of the *Transportata*?

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*Dr. William Rawley.* Is anything known as to where Dr. Rawley was educated, previously to his entering Corpus Christi, Cambridge? He was born at Norwich in 1588. Is there any portrait of him?

## A DEBATE ON THE OXFORDIAN CLAIM v. THE BACONIAN.

AT the City Literary Institute, London, on December 15th last, a debate was held to assist members of the Institute to resolve whether Edward de Vere, 17th Earl of Oxford (1550-1604), or Francis Bacon (1561-1626), had the better claim to the Shakespearean Plays. The hall was packed, and the principal expressed disappointment that they had not taken a larger room as many were unable to find seats. The B.B.C. should take note that the authorship of Shakespeare is now a question of great and popular interest!

The case for Oxford was presented by Mr. Percy Allen—the leading supporter of de Vere, while the Baconian side was represented by Mr. Roderick L. Eagle, whose task was considerably greater than Mr. Allen's, as he had, in the small space of half an hour, not only to refute the arguments of Mr. Allen, but to put forward those (or as much as he could) in favour of Bacon.

Mr. Allen commenced his address contesting Bacon's authorship on the ground that his mind, as deduced from his acknowledged writings, was not of the nature or philosophy which could have composed the Shakespeare works, giving, as an instance, the Essay of Love. He considered Bacon's mind to be too analytical to have produced *Romeo and Juliet*. Oxford, he maintained, was well known as a dramatist and he cited three authorities in support of this. Furthermore, he said, he had the advantage of having travelled extensively in France and Italy. He claimed that the journey taken by Bassanio was precisely that which Oxford followed. The story of Romeo and Juliet he regarded as a dramatised version of Oxford's relations with Anne Vavasour.

Bacon was born too late, he declared, to have composed the sonnets which, he considered, were written about 1590. Thus it would be correct for Oxford to write of himself as having reached "forty winters." He also referred to Sonnet 125, which begins "Wer't ought to me I bore the canopy?" indicating, in his view, that Oxford was a canopy-bearer, by virtue of his high rank and office, on one of the Queen's "progresses." He then instanced alleged topical allusions in *Hamlet* which he attributed to the year 1583, when Bacon was only 22 years of age—too young, he considered, to have written the play which was not an early work. He also mentioned supposed allusions to events in some of the early comedies which, he said, occurred in 1570 or thereabouts. Bacon was then only ten years old.

Reverting to *Romeo and Juliet*, Mr. Allen quoted the lines in Act I, Sc. 4 spoken by Romeo:

> A torch for me: let wantons light of heart
> Tickle the senseless rushes with their heels,
> For I am proverb'd with a grandsire phrase;
> I'll be a candle-holder and look on!

The last two lines, he said, alluded to the fact that Oxford's grandmother was a Trussel, and a trussel was another word for a candle-holder. The speaker mentioned Claudio and Juliet in *Measure for Measure* as representing Oxford and Anne Vavasour, who was put into the Tower (as also was Oxford) for having an illegitimate child by him. The substitution of one woman for another in the bed in *All's Well* and *Measure for Measure* dramatises another incident in the life of Oxford. Bertram, in the latter play, also portrayed Oxford.

Mr. Allen contended that Bacon was associated with a group of authors writing under the name of "Shakespeare." Oxford was the head, and mastermind. He thought that Bacon wrote the Preface to the 1609 quarto of *Troilus and Cressida* and, in doing so, concealed Oxford's name in the opening words, "A never writer to an ever reader." "Never," and "ever," he said, hid the name E.Ver(e). He also referred to the line in Sonnet 76:

> That every word doth almost tell my name,
> Showing their birth and whence they did proceed.

as containing a veiled allusion to De Vere, as the author, in the word "every."

Mr. Eagle, who received a warm welcome on rising to reply, first indicated the difficulty of his task as he had, in the time allotted to him, not only to deal with the argument which they had heard put forward on behalf of Oxford, but also to state the case for Bacon. Replying first to Mr. Allen's contention as to the mind of Bacon not being the mind of Shakespeare, Mr. Eagle held up a copy of Dr. Melsome's recently published book *The Bacon—Shakespeare Anatomy* which he said, completely refuted that argument for it proved that not only were they of *one* mind, but also of *one* voice. Turning next to the alleged dissimilarity between the Essay of Love and the romantic portions found in some of the plays, he read from his own book, *Shakespeare: New Views for Old*, in which he had devoted a chapter to the subject, showing that Shakespeare and Bacon were in complete agreement, and this in spite of the fact that the Essay was not written before Bacon was 45 years of age. He denied that Oxford had any monopoly of travel on the Continent, including France and Italy. The earliest sketch of the life of Bacon, prefixed to an edition of his "Natural History," printed at Paris five years after his death, recorded that Bacon visited both countries. The route covered by Oxford was that taken by all young aristocrats who were sent to northern Italy, as being the most cultured region of Europe. Precisely the same claim which is made for Oxford is made by those who support the candidature of the Earl of Rutland. He denied that there was the slightest evidence connecting Romeo with Oxford, or any particular individual. As for Romeo's allusion to being "proverb'd with a grandsire phrase," namely, that he would be "a candle-holder and look on," it was without foundation, and completely futile, to try and read into it a reference to Oxford's grandmother having been a Trussell (or candle-holder)." There are two or three proverbial phrases about holding a candle. The lines are:

> For I am proverb'd with a grandsire phrase;
> I'll be a candle-holder and look on.
> The *game* was n'er so fair, and I am done.

The allusion is, apparently, to the proverb, "A good candle-holder proves a good *gamester*." He is going to the Capulet ball, and Rosaline will be there. She is the "fair game." There is another proverb which advises giving over the game "when it is at its *fairest*." Romeo's "I am done" appears to allude to this proverb. Mr. Eagle pointed out that "grandsire" could not possibly refer to a grand*mother*, as the word is essentially and solely masculine.

He was willing to make the Oxfordians a present of Bertram in *All's Well*, and Bassanio in *The Merchant*—both were prigs and cads, and Claudio in *Measure for Measure* was not much better. Is it likely that Oxford would see himself in such unfavourable light? Would this proud popinjay have dwelt upon the unsavoury incidents of his life? If "Shakespeare" had Oxford in mind when he depicted these characters, it did not amount to evidence that Oxford wrote those plays. No special significance could be attached to Mr. Allen's contention that Oxford was "Shakespeare" because he was named first in the list of certain contemporary poets found in Webbe's *Discourse of Poetry* (1586), *The Arte of English Poesie* (1589), and Meres' *Palladis Tamia* (1598). He was Lord Chamberlain and much above all the others in rank. Far more deference was paid in those times to precedence of title. Etiquette demanded that Oxford should be put at the head. Meres names Oxford first among

those as "best for comedy." He says nothing about tragedy, and excludes him from the list of those "best for tragedy." Yet he knew that "Shakespeare" had written *Romeo and Juliet* and *Titus Andronicus*—the latter a popular play at that time.

With regard to the famous "Canopy Sonnet" (125), Mr. Eagle said the argument that Oxford had probably been a canopy-bearer on some occasion and, therefore, wrote the Sonnets, did not impress him. His reading of the sonnet was just the reverse, and the context surely made it clear that this line should be interpreted as, "were it ought to me even if I had borne the canopy." The author is consoling himself with the thought that he was not of such high rank and birth. He goes on to say that he had seen "dwellers on form and favour" (i.e. courtiers holding great place) "lose all." Although the writer of the sonnets was aristocratic, he disclaims high rank. See XCI and CXXIV in particular. Oxford could not possibly have written these. The writer of the sonnets was not wealthy, lacked advancement, and did not possess a title.

Having dealt with Mr. Allen's presentation of the Oxford theory, Mr. Eagle had only ten minutes in which to state a case for Bacon. He took certain points from the first chapter of his book, but the time at his disposal did not allow more than a very fragmentary outline. The advantage of speaking first under these conditions is enormous. Nevertheless, it is probable that if there had been a show of hands, the claims of Bacon would have gained a majority. The point which probably impressed more than any other was that Oxford would have been 43 when *Venus and Adonis* was published. It was clearly a young poet's work, and the internal and external evidence shows that it was a recent composition, as also was *Lucrece*, published in the following year. The date of his death (1604) rendered his authorship of some of the greatest plays quite impossible, and he could not have made the additions, alterations and other improvements to several plays published in quarto after Oxford's death, and which are found in revised and augmented form in the Folio of 1623. Of the candidates for the honour, only Bacon lived throughout the necessary period. When the Oxfordians can produce a book like Dr. Melsome's *Bacon-Shakespeare Anatomy*, proving that the mind of Oxford was the mind of Shakespeare, their theory will command our serious respect.

At the close of Mr. Eagle's address, Miss Neill indicated that the meeting was open for discussion, and invited the audience to put questions. Many were asked and answered by the two protagonists. Towards the end of "question time," Mr. Bridgewater asked Mr. Allen if he could explain the presence of some 160 new lines in the Folio text of *Othello*, which are not to be found in the quarto of 1622, as no authority has ever suggested that those lines were by any other hand. Oxford had been dead 18 years, and Shakspere 6 years. Mr. Allen's reply was not very clear, and he was later induced to write it, as follows

> "The fact that lines were added to *Othello ca.* 1622-3, is not relevant to the question of authorship. It is probable that several plays were altered, or added to, immediately before the publication of the Folio, among these, on the evidence, being certainly *The Winter's Tale*, Bacon, Fletcher, Jonson, or others may have been the amenders. Oxfordians date for the first draft of *Othello* is 1588-9, the play being, in part an allegorical vindication of the chastity of Anne Cecil, Lady Oxford. There exists no evidence to show that the hand which added lines to *Othello*—though Bacon *may* have been the man—was the same hand that drafted the tragedy; and I am surprised that Baconians should so strongly emphasize so weak a point. If they could produce a draft of the tragedy in Bacon's hand, they would have a case. As things are, their claim that *Othello* as we have it, is fatal to the claim of de Vere, is, in my judgment, without foundation."

Commenting upon this, Mr. Eagle' states: "It will be observed that Mr. Allen's reply is not a confident one, but is qualified by a 'probably' and two 'may haves.' There is not, however, the slightest doubt as to the Shakespearean authorship of the additions to *Othello*. Let us consider some of the major ones, among which is Othello's speech in III-2:

By the world,
I think my wife be honest, and think she is not;
I think that thou art just, and think thou art not:
I'll have some proof. Her name, that was as fresh
As Dian's visage, is now begrimed and black
As mine own face. If there be cords, or knives,
Poison, or fire, or suffocating streams,
I'll not endure it. Would I were satisfied!

What producer would leave out these magnificent lines? Later, in the same scene, the powerful simile of the Pontic sea is omitted from the Quarto (eight lines of Shakespeare at his best). In IV-2, Desdemona's speech beginning "O good Iago," omits, in the Quarto, the lovely lines beginning "Here I kneel" to the end of her speech. In IV-3, Desdemona's lines beginning "My mother had a maid call'd Barbara," are omitted after "will not go from my mind" to the end of her song. In the same scene Emilia's speech of twenty-two lines beginning "Yes, a dozen," is reduced to the first two in the Quarto. Can Mr. Allen seriously think that this, and the other Folio additions are "by Fletcher, Jonson or others?" I am sure he can not, and, so, of those he suggests as amenders, there only remains *Bacon*. But whoever wrote the additions wrote the rest of the play. This being so, there is no case for Oxford.

H.B.

## "THE FICTITIOUS SHAKESPEARE EXPOSED.[1]"

This book is a notable and important contribution to the settlement of the Shakespearean Authorship problem. It clearly eliminates the fictitious statements which have been previously accepted as true because they were made by "eminent" Shakespeareans who were supposed to know and support only facts.

It is no mere attack on the veracity of Sir Sidney Lee's *Life of Shakespeare*, but with full details it absolutely destroys the illogical Theory which he and other so called "experts" have for so long endeavoured to uphold, that the greatest dramatic works ever known were composed and written by an ignorant countryman, who never claimed to be the author, nor ever wrote a letter.

The absurdity, and impossibility of this Theory being true should be first recognised by any enquirer, before he enters upon the question of "Who was the real author?"

The method adopted by Mr. Johnson throughout has been to quote the salient passages of misstatement found in the *Life of Shakespeare* and immediately following each error to give the ascertained facts, which are the result of much research, thus separating the true from the false or fictitious. There may be of course, other examples in contemporary literature, but the author has introduced all of which he is personally aware. This system obviates the necessity for having continually to refer to Lee's book, which certainly conduces to the clearer understanding of the whole exposure.

This book should become the Standard Work on the subject; and should be closely studied by all Baconians as well as by those who are enquirers into the greatest literary Mystery of over 300 years.

P.W.

[1]By Edward D. Johnson. Published by The Bacon Society, Incorporated 61, Bedford Row, London, W.C.1. Price 3s. 9d.

# CORRESPONDENCE.

To the Editor, BACONIANA.

## THE AUTHOR OF "CHRISTIANAPOLIS" AND BACON.

Dear Sir,

I have wondered, upon reading the January edition of BACONIANA (the only issue I have ever read), whether any investigation has been made in the direction of proving what needs no proof (that Francis Bacon wrote the works ascribed to Shakespeare)—by following up the clue which has been suggested to me by some reference I came across in a book. At the time, as a matter of deep interest to me, and, knowing Bacon to have been a Rosicrucian, I followed it up to the extent of procuring from the Library another book suggested to have been written by him but, under the name of a German, or, at least, someone purporting to be German. If I remember aright, this book, in German, was published after the alleged death of Bacon, but the clue put forward was that Bacon did not die at the time registered as his death but secretly went to Germany and continued writing, or, at least publishing there.

I forget the name of the German author, but recall the title of the book, it was "Christianapolis" and concerned a Utopian state, supposed to have similarity, in its description by the author, to a book written by Bacon on the same subject. The chief matter of interest, added to this, is that, as a frontispiece to this book, is a portrait and above it, the Coat of Arms of Lord Verulam of St. Albans.

The author of the book in which I found the reference to "Christianapolis" had the idea that, as it was not uncommon to brothers of the Order of the Rosy Cross (or Rosicrucians) to sink their identity and feign death to do so, it being so much the basis of their philosophy that their mission must never be allowed to be over-laid by their individuality, nor their genius, however great, and, of course, their mission was their maintaining, in a world hostile to them, the divine concepts known to Rosicrucians, and necessary to be kept hidden in terminology beyond the understanding of the uninitiated. This maintains to this day, the brotherhood never having had, not having, and not ever to have, any institutional form; claims to Divine knowledge (by the uninitiated) always having been made under the auspices of some creed or other, or institution.

This would, at a glance, give a greater insight into the absolute necessity for Bacon hiding his identity than any other suggestion, such as political, or state reasons. As a keen student of Aristotle, he was, of course, a follower of Plato and would be well versed in the powers of revealing, whilst hiding from all but the initiated, the things about which he *really* had to write, and, therefore, his real message to humanity will be found scattered all over his works, and find some cohesive nature only in an approach of this kind.

If "Christianapolis" was written by Bacon his signature will be in it in cipher, but what I consider more interesting still, is that it may be that it is in Germany that his manuscripts might come to light, or some knowledge of their former whereabouts, the clue being given by Bacon himself in his latest works.

I think that the name of the author is associated with an actual writer, a man in the church, whose records are authentic, but that should not be discouraging because Bacon would choose an actual name of a living person whereunder to hide his identity. It may be that in this work, or some others of the same German author, a clue will be given as to where the manuscripts are. I remember that this man's record states him as being a Rosicrucian, naturally an association Bacon would be likely to make in Germany.

As I am neither a member nor subscriber for BACONIANA I would esteem it a favour if you would inform me if any development ensues and I would be very

glad to know if it has been brought to the notice of any investigators and if any literature is contained in any former editions, if so, I should be glad to know which they are and if there is a possibility of securing a copy or copies.

Corner Cottage, Cobham, Surrey. I am,
*February* 12th, 1946 Yours faithfully, (Mrs.) W. B. Ventor

("Christianapolis" was written by Johann Valentine Andreas, and published in 1619. His arms were the St. Andrew's Cross with four roses in the corners. There may have been some secret connection between Andreas and Bacon, but it is difficult to estimate it. According to Mr. A. E. Waite (author of "The Brotherhood of the Rosy Cross"), Andreas was opposed to the order and regarded it as of useless activity, *vide* his work "Turris Babel." Waite regarded Andreas as a man of no literary genius whatsoever, his books and tracts being dull and tedious. The late Henry Seymour published an interesting article on Andreas in Baconiana, Sept. 1934, p. 256, which the Hon. Sec., Mr. Valentine Smith, The Thatched Cottage, Virginia Water, Surrey, may be able to lend to the writer if she applies to him for membership of the Bacon Society.—Ed.)

## BEN JONSON AND BACON.

Dear Sir,

I think Prospero's letter, in your October issue, where he alludes to Ben Jonson's Ode and the construction which I put upon it, quite fair, and the probable explanation of the hint of a mystery which it contains. Some of us are too inclined to suspect the existence in the Baconian haystack of a needle, when, in fact, it is only a thistle that pricks and excites our curiosity.

Dowlish Wake, Yours faithfully,
Ilminster, Somerset W. G. C. Gundry.
*26th February*, 1946.

To the Editor, Baconiana.
Sir,

## WHAT A CALIFORNIAN WANTS TO KNOW.

In all sincerity, the more I read of Shakspere, his life and times, the *less I know about him*! Familiarity is beginning to breed contempt. Still, he must not be called a fool, a liar, or a cad . . . As I am warned by "Uncle" Peter Porohovshikov, author of *Shakespere Unmasked* . . . because William was indeed a perfectly successful clod-hopper and the author of at least *one* celebrated masterpiece, a Last Will and Testament.

Seriously though, the dearth of material on Shakspere's life gets more impressive as the years pass on. The insidious work of the Baconians . . the Begleys and the Greenwoods . . . has finally got me!

There are three of us here in California, who can now look at each other and say "Shakespeare?" Sniff! sniff! which we do just that, like true and loyal Baconians.

But seriously, again, Shakspere's *life*, could be written on this sheet; and well do the blasted Stratfordians know it!

Father Shakspere died in 1601, i.e., 15 years before the Great Son. There seems to be a slight odour about the father (and I don't mean of sanctity) . . he liked his mugs . . . surely he must have "talked" occasionally about something besides lawsuits and sheriffs?

Then there was William's mother, a relative of the well-to-do and comparatively well-educated family of Arden. The mother died in 1608 only 8 years before her son . . . and 11 years after William's purchase of *New Place* there in Stratford.

How much might the mother have known about the great, uncrowned King . . . *her boy*! . . . and don't mothers always talk? Most mothers *do* brag and boast, even unto a scapegrace son thereof!

Then there were *seven* other brothers and sisters of the great William . . . and as far as we know, they were all on speaking terms . . . and they *presumably had children*.

Add to this tribe the one son and two daughters of William, the Super-Colossal . . . and out of this small army of relatives no letters, documents, manuscripts; nothing worth a twopence to prove anything!

At this moment I have just finished a new book on the Pilgrims (*Saints and Strangers*, by Geo. Willison). . . a work that teems with documents and a mass of letters, books, records, sermons, lawsuits, pamphlets . . all pertaining to the Separatist movement in England and Holland . . *before they even started* to America in the 1600's.

Surely a complete record of quarrelings, bickerings and caterwauling, such as I personally did not dream existed. Information and slander about almost everybody and everybody's affairs. And yet all through this period 1580 to 1600 and onward, there lived and died Wm. Shakespeare the Great and Glorious . . and all we know for sure are his famous last words . . the 3 x's and that old bedstead!

Yea, the *second best* bedstead.

That's the line that slays us! Nothing could deter our hero from willing that old, second-hand bed to the missus.

"No dram of a scruple,
No scruple of a scruple,
No obstacle,
No incredulous or unsafe circumstance!"

What I'd like to know . . . who got the *best* bedstead? That is the only mystery remaining for me.

Los Angeles, Calif. EARLE CORNWALL.

To the Editor, BACONIANA.
Dear Sir,

## BACON'S CIPHER SIGNATURES.

Mr. Howard Bridgewater in his letter in the January BACONIANA refers to Professor Porohovshikov, of Emory University, Atlanta, U.S.A., as a well known exponent of the Rutland theory. This is not borne out by my correspondence with the Professor, who wrote to me in December last to say that he had always believed that Bacon wrote *The Tempest*, *Loves Labour Lost* and *The Merry Wives of Windsor*, and that he now knows it, as my ciphers are unquestionable. He also asked me to send him particulars of Bacon's ciphers in *Troilus and Cressida* and I have done so.

Mr. Bridgewater in his letter is very scornful on the subject of numerical ciphers, and it would appear that as he is not interested in ciphers therefore he has made no attempt to investigate them. He says that the "K" cipher was manufactured by a modern Baconian (presumably W. E. Clifton) to supply another set of numbers to supplement the simple cipher. This is not true—neither Clifton nor the Woodwards invented the "K" cipher—it was invented by Francis Bacon, and he tells us so in The Repertorie of Records 1631, which Mr. Bridgewater should study. The "K" cipher is absolutely authentic. I would ask Mr. Bridgewater the following question—Does he contend that all the following examples are accidental or coincidences?

1. In the First Folio, the address "To the Reader" contains exactly 287 letters, and 287 is the K count of "Fra Rosi Crosse." The 2 Ws on the 9th line are really 4 Vs. and so count as 4 letters: If Francis Bacon had not arranged for this the total letters in the Address would be 285 instead of 287.

2. There are 157 letters above and below the Dummy Mask, and here again the W of William in the first line is clearly 2 Vs. to make the count 157, as 157 is the simple count of Fra Rosi Crosse.

3. The Address to The Earls of Pembroke and Montgomery contains exactly 287 words.

4. The names of the actors, which are all in *italics*, contain 332 letters. Deduct the letters in "The Names of the Principall Actors in all these playes" which are in Roman letters and which total 45, from 332, and we get 287 again.

5. In the Catalogue the letters in the list of the Comedies total 259. "The Merry Wives of Windsor" is stated to start on page 38 but it starts on page 39—a difference of 1; and *The Winters Tale* is stated to start on page 304 but it starts on page 277—a difference of 27. The first is 1 wrong and the latter 27 wrong—total 28—which added to 259 gives us once again 287.

The letters in the list of The Histories total 287, and to get this result we find that Bacon, instead of inserting "The Second Part of *King* Henry the Fourth" has put "The Second Part of *K*. Henry the Fourth," thus getting rid of 3 unwanted letters; and instead of inserting "The Second Part of King *Henry* the Sixt" he put "The Second Part of King *Hen*. the Sixt" thus getting rid of another 2 letters, to make the count come to 287.

In the list of The Tragedies the total number of letters is 234, but *Antony and Cleopatra* is stated to start on page 346 but we find that this play starts on page 340—a difference of 6. The Tragedy of *Troylus and Cressida* is omitted in the list of The Tragedies. There are only 2 pages numbered in this play—the third and fourth pages only bearing the numbers 79 and 80—which suggests 77 as the number of the first page containing the Prologue. There are 30 pages in this play; 30 deducted from 77 leaves 47, which plus the before mentioned mistake (?) of 6 gives 53, which added to 234 once more gives us 287.

On the 33rd (Bacon) line counting up the 1st column of the reverse page 287 (Nod. 17) in the Comedies the last two words are "wonder and amazement."

7. The page in the Tragedies which should be numbered 157 (the simple count of Fra Rosi Crosse) is wrongly numbered 257—a difference of 100 (the simple count of Francis Bacon),

8. Counting from the first line in *The Tempest* we find that on the 111th line the first three letters are CON, B and A being the first letters on the two lines above, and 111 is the "K" count of BACON.

The cipher examples here referred to are not the result of accident. There are hundreds of others in the First Folio—all being the work of that subtle-minded genius Francis Bacon. I have studied the First Folio for a number of years, and can state most emphatically that, apart from a very few printer's errors, there are no mistakes in that great work. Every letter in every word on every line appears where it does by deliberate design.

There are over one million words in the First Folio. Francis Bacon, when gathering the Plays together for insertion in the First Folio, evidently had every page written out by hand, which accounts for the fact that he kept a scrivenry of good pens busy for years. He would then go through every page adding or taking away lines so that he could arrange certain words to be connected together according to his rules to form messages. He made a rule that when counting the lines any line wholly in italic letters *was not to be counted*. This rule enabled him to make any line bear any number he wished when counting up or down the column. A good example of this is shewn in the second column of page 53 in the Comedies, where we find the line "Hang-hog is latten for Bacon." In this column there are eight lines wholly in italics for no apparent reason, but the reason is that Francis Bacon wished to get the line con-

taining his name to be the 39th line down and the 15th line up to connect it with certain messages.

The First Folio is the most amazing book ever published, and students of "Shakespeare" would be well advised to go to the fountain head and take no notice of modern editions of the plays, mangled and corrected by so called authorities who think they know better than the author.

Yours faithfully,

Birmingham, 31st Jan. 1946. EDWARD D. JOHNSON.

To The Editor BACONIANA,
Sir,

## BACON'S DREAM.

In *Sylva Sylvarum* (Century x), Bacon discusses "secret passages of sympathy between persons of near blood." He says:

> There be many reports in history that upon the death of persons of such nearness, men have had an inward feeling of it. I myself remember, that being in Paris, and my father dying in London, two or three days before my father's death, I had a dream, which I told to divers English gentlemen, that my father's house in the country was plastered all over with black mortar."

This, of course, refers to the death of Sir Nicholas. Three times in this passage, Bacon alludes to him as his father. Would he have had this dream if Sir Nicholas had been a foster-parent, and, therefore, not "of near blood?" Perhaps some Baconian who believes in the royal birth theory can offer a explanation.

Yours faithfully,

R. L. EAGLE.

To the Editor, BACONIANA. 21*st April* 1945.

## ALLEGED PSYCHIC MESSAGE FROM FRANCIS BACON?

Dear Sir

The following extract is from the "Church of the New Age Magazine", written by Princess Karadja, a lady known for her mediumistic and literary gifts (date of article, Jan. 1927) :—

"As I am not an Englishwoman, I was not acquainted with the Bacon-Shakespeare controversy and did not know (previous to the year 1901) that the authorship of the plays was contested.

"At this date I was present at a seance at Stockholm. The medium was Miss Sigrid Starck. Communications were received through the table.

"A message came to me. I asked: 'From whom?' The reply was: 'From the author of "Hamlet."'

"Very surprised, I exclaimed: 'Good heavens—is it Shakespeare?'

"The table energetically rapped out: 'No!'

"Still more surprised, I exclaimed: 'But you said "the author of 'Hamlet.'"

"The table rapped out vehemently: 'Yes!'

"Quite non-plussed, I cried out: 'This is nonsense,' and abruptly ended the sitting.

"This incident came back to my memory during my next visit to England, when, for the first time, I heard the story that the plays were written by Bacon.

"In 1909, I felt strongly impressed to delve deeply into Greek Mythology so as to be able to explain the esoteric significance of the legends.

"When I had finished the work—which embraced eleven of the legends—I happened to dine, one evening, with my friend, Dr. Ettie Sayer, in London, and there met a French lady, Mademoiselle Renee de Monmort.

"I mentioned, casually, that I had just completed 'The Secrets of the Gods.'

"She looked at me in surprise, and said: 'Was it necessary to deal w that subject? Have we not Bacon's "Wisdom of the Ancients?"'

"I stared at her very troubled, and said: "I did not know that Bacon had ever handled this theme. I have never read that book.'

"Next morning I rushed to the British Museum to see what Bacon had written.

"I WAS ASTOUNDED TO FIND THAT HE HAD DEALT WITH THIRTY-TWO LEGENDS, AND THAT *NOT ONE SINGLE ONE CO-INCIDED WITH THOSE TREATED BY ME.*

"I had been impressed to expound such little-known stories as Sisyphus and Ixion. The reason seems obvious—Bacon had not completed his work.

"He had been able to get into telepathic communication with me and had influenced my thoughts. Sensitives able to record vibrations from the higher planes are rare and likely to be used as public telephones. (NOTE: As 'human radio-receivers" is a better simile.)

"That is, presumably, the reason why Bacon had approached me at the sitting in 1901, desiring to get into touch with me so as to influence my mind and enable me to formulate his ideas.

"I felt deeply thrilled at the thought that this immortal genius had deigned to co-operate with my humble self, and therefore ended the introduction to 'The Secrets of the Gods' by a few words of homage to my beloved Master.'"

Yours faithfully,

H. ALLEN GEORGE.

(This matter being beyond our ken we can offer no comment on our correspondent's report.—*Editor.*)

**PALLAS ATHENE ON A CLOUD.**

AN ENAMEL MINIATURE OF THE GODDESS OF WISDOM AS A "SPEARE-SHAKER": OF ANTIQUE LIMOGES ORIGIN

(*Photo by Donald Honeyman*